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ABSTRACT

This guide is intended to assist those responsible for publicizing local adult literacy and basic skills programs. The first section discusses the elements of good publicity. Outlined next are points to consider when determining what a program needs from publicity and how to get the desired results. The next portion of the guide covers seven main areas involving the following different types of publicity: the printed word, events, audiovisual resources, personal contact and liaison, the press, local radio, and television. Each section considers the advantages and disadvantages of the particular methods and estimates the time and monetary costs involved. Where appropriate, the sections on using each specific publicity method are divided into the headings of preparation, action, and follow-up. Concluding the guide are a section stressing the importance of evaluation, a list of references, and an index. (MN)

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# ALBSU

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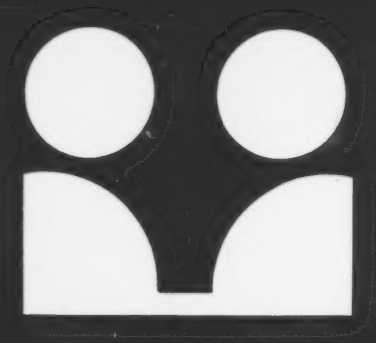

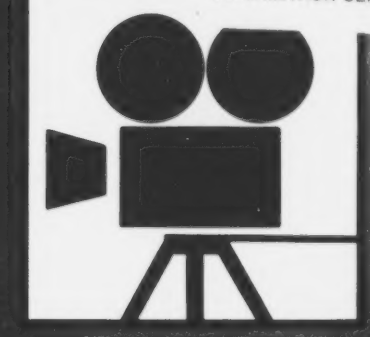

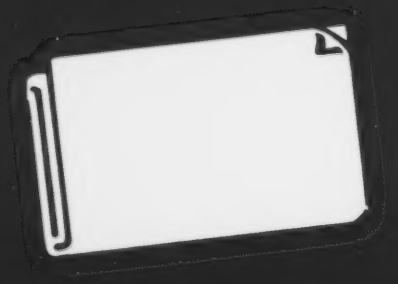

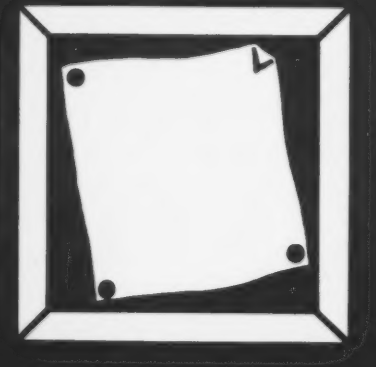

# Foreword

Access to learning opportunities in basic education is of crucial importance. One of the keys to access is good, informative, creative publicity to enable potential students to know what is available and how to take advantage of it. One of the major lessons of the last ten years is that if publicity does not exist or is poorly planned, it is quite possible to hide latent demands and dissuade all but the most determined adults from seeking help.

I hope that this handbook, published in the year of the tenth anniversary of the adult literacy campaign, will be a timely contribution to increasingly effective publicity in local areas. Produced by a small group of practitioners convened by ALBSU, it attempts to provide practical information about publicity as well as act as a source book for future reference.

I am particularly grateful to Pamela Jones who co-ordinated the work of the group and undertook the production of the handbook.

*Alan Wells*
*Director, ALBSU*

# Publicising Adult Literacy and Basic Skills

ALBSU
Adult Literacy & Basic Skills Unit

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# Introduction

Publicity and the spread of information about adult literacy and basic skills is often sporadic, hastily mounted or merely an annual event before the beginning of a new academic year. In some areas publicity is minimal because provision is already so stretched that any new students and/or volunteer tutors could not easily be coped with.

If you do want to publicise the provision available however, this book should provide a practical and useful guide to the wide variety of ways of publicising basic education work. *Good publicity* needs to involve:

- ☐ the effective use of different mediums and resources for publicity
- ☐ the identification of specific audiences
- ☐ the ability to convey a precise message
- ☐ an increasing understanding by the media of basic education
- ☐ techniques for raising the awareness and understanding of the general public

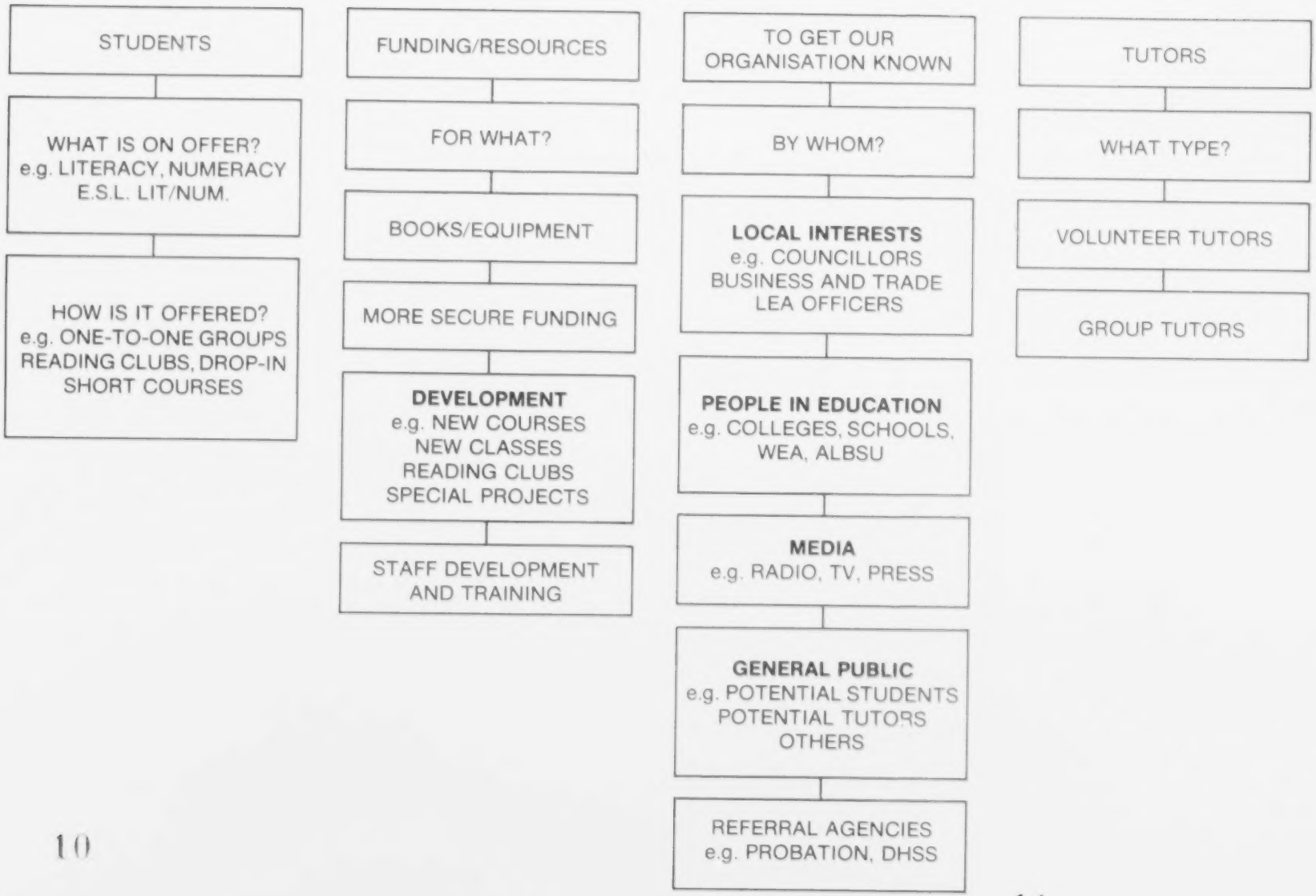
This book is divided into easy reference sections. It begins with a short section on judging a scheme's current publicity effort and poses two questions:-

*"What do I want from publicity?"*
and
*"How do I get it?"*

This is followed by a discussion of seven main areas involving different types of publicity from the printed word through to television. Each section considers the advantages and disadvantages of the particular methods involved and estimates the costs both in time and in money. Where appropriate the use of the specific method of publicity is divided into what is to be done before, during and after it is implemented under the headings Preparation, Action and Follow Up. There is also a short section which emphasises the importance of evaluation.

Necessarily, this book can only answer general rather than specific questions involving publicity, although some approaches are similar whatever the area or context. For example, a team approach and the use of the considerable expertise, including design, draughtsmanship and presentation, which is often to be found amongst all the members of the scheme — students, volunteers, etc — combined with local contacts in the area is a particularly useful approach.

# What do I want from publicity?

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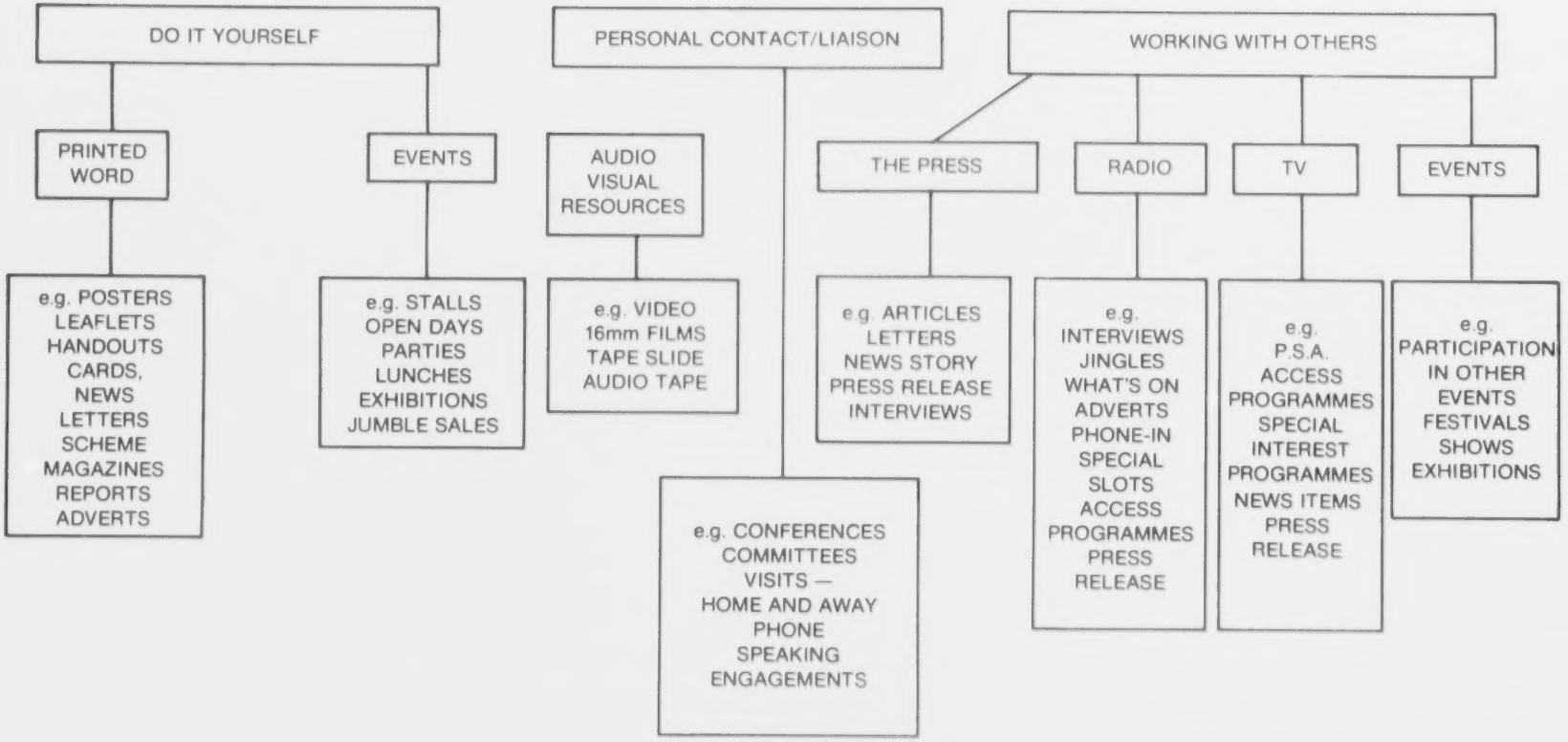
# How do I get it?


DO IT YOURSELF
PRINTED WORD
e.g. POSTERS LEAFLETS HANDOUTS CARDS, NEWS LETTERS SCHEME MAGAZINES REPORTS ADVERTS
EVENTS
e.g. STALLS OPEN DAYS PARTIES LUNCHES EXHIBITIONS JUMBLE SALES
PERSONAL CONTACT/LIAISON
AUDIO VISUAL RESOURCES
e.g. VIDEO 16mm FILMS TAPE SLIDE AUDIO TAPE
e.g. CONFERENCES COMMITTEES VISITS — HOME AND AWAY PHONE SPEAKING ENGAGEMENTS
WORKING WITH OTHERS
THE PRESS
e.g. ARTICLES LETTERS NEWS STORY PRESS RELEASE INTERVIEWS
RADIO
e.g. INTERVIEWS JINGLES WHAT'S ON ADVERTS PHONE-IN SPECIAL SLOTS ACCESS PROGRAMMES PRESS RELEASE
TV
e.g. P.S.A. ACCESS PROGRAMMES SPECIAL INTEREST PROGRAMMES NEWS ITEMS PRESS RELEASE
EVENTS
e.g. PARTICIPATION IN OTHER EVENTS FESTIVALS SHOWS EXHIBITIONS

# Assessing your existing publicity

In many schemes severely limited funds mean that, at best, the resources available remain static from year to year and thus publicity is often a very low priority. If you want to develop, however, or even gain a wider measure of support so that more funds are made available you need to *assess* your *present publicity*.

Do you for instance:

- ☐ deliberately ignore publicity because word-of-mouth brings in sufficient volunteers and students to keep the numbers in the scheme constant?
- ☐ see it as an annual event in September when the new academic year begins, perhaps purely through a mention in the general adult education brochure?
- ☐ allow your publicity to be influenced by a scheme's geographical base e.g. rural, market town, urban or inner city?
- ☐ let it be dictated by the various types of tuition offered such as group, one-to-one, drop-in, flexi-study etc?
- ☐ allow your efforts to be controlled by access or, lack of it, to design, distribution and/or printing facilities?
- ☐ find your publicity is influenced by contact with or availability of the local media?

Do other agencies know about your activities? Are you sure they have up-to-date information, or have you not contacted them for a long time?

Are your local or county councillors aware of all you are doing? Do you invite them to social events, such as Christmas parties and are they aware of any new developments you have initiated? Do they know you exist? Do you know who they are?

Have you sent any reports about your scheme to your Adult Education Adviser or your Education Office?



Do you give any talks to other agencies or societies about your work?

All these activities are part of publicity in its widest sense. They may cost little money, but they do make demands on your energy and time. So, are you a "one man publicity band" or do you have a group of people, students, volunteers, other staff, who can support you and have ideas and time to offer?

## What is your position regarding publicity now?

**A Check List for Assessing Your Existing Publicity**

- ☐ is there a budget set aside for publicity and a check kept on how much time and money is spent on it?
- ☐ do you regularly assess the effectiveness of publicity and adapt it accordingly?

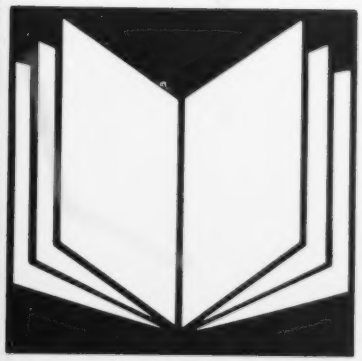
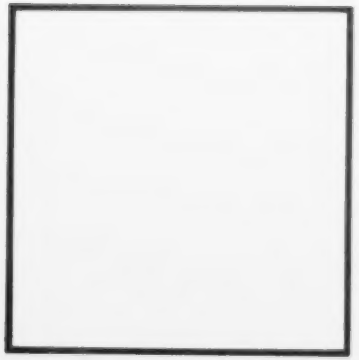
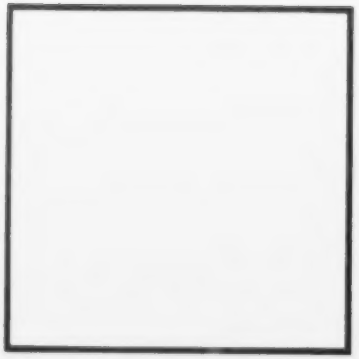
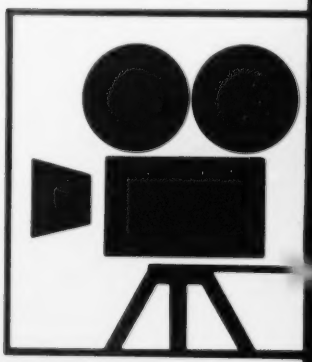
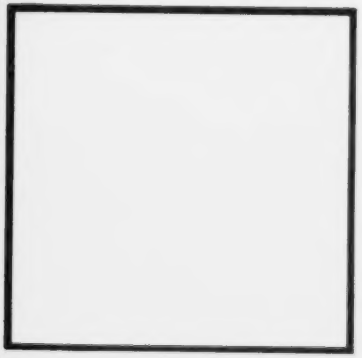
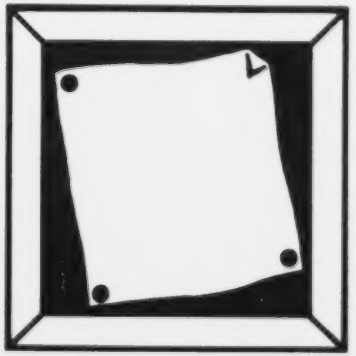
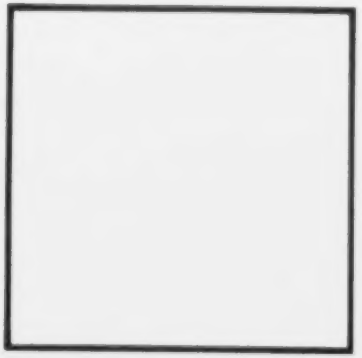
  (One way is to draw up a profile of last year's publicity to include:-
  - the amount of time each exercise took
  - the cost
  - if recruitment were the main purpose the number of new students/volunteers tutors who came forward as a result of each exercise
  - the number of new contacts made and kept

  Two charts may be helpful when you are doing this, one for the first two items and one for the third and fourth)
- ☐ is the type of publicity varied, exploiting a wide range of media — i.e. not just posters and handouts but local radio, video, exhibitions etc?
- ☐ is it up to date and is the information given continually kept up to date?
- ☐ are you always on the look out for new publicity outlets or do you rely on the same ones each time?

- ☐ do you project a bright, lively, interesting image or does it appear dull and boring?
- ☐ have you a range of approaches to suit different target groups such as new students or prospective volunteers? Have you information to offer advice/support to agencies or specific information on particular courses or activities?
- ☐ are volunteers and students involved in producing and circulating publicity?

- ☐ have you built up a list of contacts with the various local media and is the list up to date?
- ☐ is publicity an integral part of your planning for courses etc, or is it tagged on at the end of the last minute?
- ☐ do you allow enough time — perhaps several months — for a particular type of publicity to take effect before abandoning it as ineffective?

# DO IT YOURSELF

# The Printed Word

**Contents**

Introduction
1. Posters
2. Leaflets
3. Handouts/cards
4. Advertisements
5. Scheme Newsletters and Magazines
6. Reports

## Introduction

This section deals with how to present the printed word: how to use this type of publicity for specific purposes, such as recruitment of students and tutors: and how to make full use of what you may already be doing, such as producing newsletters and magazines.

The advantage of this particular form of publicity is that you can say exactly what you want to say because you have complete control over these areas of the printed word. You can, moreover, choose the method to suit your available resources in terms of cost and time, before you decide to go ahead.

### Cost

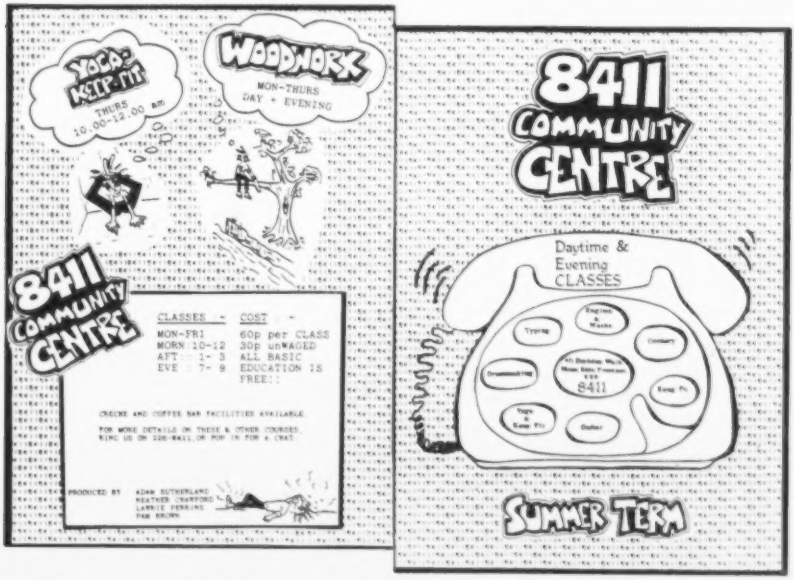
Costs can vary considerably depending upon whether you decide to do it yourself, work with others or use professional services. If you can harness the artistic talent of students, tutors or staff for design, then type or letraset your own master copy before photocopying or duplicating copies yourself, your costs will be minimal in financial terms. A good middle way can be to use a voluntary organisation or workshop prepared to do a print run in order to give their trainees experience, although this may only provide you with stencils or photocopies. Check out with your local College Art / Reprographic Department who might be glad to design and print material for you.

Using professional services can be expensive, but bearing in mind some of the following points may help to reduce potentially high costs:

- ☐ do get estimates from a variety of sources, for example, your own contacts as well as commercial printers, so that you can confirm value for money before making a decision.
- ☐ remember that different types of paper will affect cost: heavier, coloured paper is more expensive than white and Dayglo, although very effective, costs considerably more than ordinary paper.
- ☐ different coloured ink is also more expensive than standard black. It can sometimes give comparable costing, however, to choose coloured print on white paper rather than black print on coloured paper. This is worth checking because coloured print is eye-catching.
- ☐ as a general rule, letters are cheaper than symbols, although symbols or logos are obviously effective. Do remember, though the more wordy the design, the more it will cost: a typesetter's labour hours need to be taken into account.
- ☐ printing photographs is more expensive than reproducing line drawings.

### Time

At least two factors need to be taken into account when you are assessing costs in terms of time: time taken to produce the publicity and time taken to distribute it. Time costs are usually inversely proportional to money costs — the more money you are able to spend, the less time you will have to budget for! For example, if you have used the do-it-yourself model to produce your publicity it will probably have been a time-consuming and labour-intensive exercise, even if cheaper in financial terms; if you have been able to afford to have your publicity done commercially, this will have saved time and will continue to do so when you come to need your next batches of publicity produced.


YOGA KEEP-FIT
THURS 10.00-12.00 am
WOODWORK
MON-THURS DAY + EVENING
8411 COMMUNITY CENTRE
CLASSES - COST -
MON-FRI 60p per CLASS
MORN 10-12 30p unWAGED
AFT 1- 3 ALL BASIC
EVE 7- 9 EDUCATION IS FREE!!
CRECHE AND COFFEE BAR FACILITIES AVAILABLE.
FOR MORE DETAILS ON THESE & OTHER COURSES RING US ON 226-8411 OR POP IN FOR A CHAT.
PRODUCED BY ADAM SUTHERLAND HEATHER CRAWFORD LAWRIE PERKINS TOM BROWN
8411 COMMUNITY CENTRE
Daytime & Evening CLASSES
8411
SUMMER TERM

Leaflet designed and produced in one day using pen and ink and copier, Manchester.

The advantages are not so clear-cut when it comes to distribution, however. If you distribute your publicity personally there is no doubt that this is labour-intensive, but it is also very useful for building up personal contacts. Distribution may be quicker if you can afford to mail publicity or to pay distributors, such as free newspapers' delivery services, to do it for you. It may well be necessary in this case, though, to check up later on whether recipients are making use of the publicity you have sent them by this method and this is a hidden cost which should be borne in mind.

## Design

Obviously, time and costs will to some extent affect decisions regarding design of publicity material: even if you envisaged a fairly complex layout, you may either be constrained by limited finances or by the limits of ingenuity when you are grappling with basic equipment. It is worth remembering, however, that in fact some of the best publicity is the simplest — whatever will most quickly and effectively get your message across. Some of the following points may be particularly worth bearing in mind:

- **visual impact** is important and can usually be achieved by the judicious use of colour (paper or print), bold type, startling message, unusual (but not obscure) symbol, etc. Humour, particularly cartoons, usually have a good effect or anything that will immediately attract attention and curiousity.
- **the layout** of your production should obviously be clear and uncluttered — choose wording that is succinct and says exactly what you are offering or what you require (see "What do I want from publicity?" chart).
- **the information** you give will depend upon the purposes to which you wish to put the publicity, but general information might usefully include: organisation, name, address and telephone number; a contact name (this often helps to make the organisation more approachable); whether or not help is free.

# 1. Posters

Before you make or order your posters, you might consider whether there are existing posters that you can use: ALBSU, for example, has posters available in a variety of sizes which have space for insertion of your local details. (See section on "Resources/ Useful Addresses"). If you would like to use or copy other scheme's posters, of course, permission must be sought from them beforehand.

It is also important to decide upon the optimum size for your posters so that they will be easily seen, but will not be too large for display. Discussion with your potential clients is advisable as to whether A3, A4 or A5 size would be preferable.

## How to have posters displayed

- wherever people have to sit for any length of time, for example: doctor's, dentists, optician's, Family Planning Clinics, buses and trains, etc. (In the case of the latter two, posters may have to be a different shape and you will have to negotiate with your local Passenger Transport Executive. This may also involve you in some expense — how much depends on your area).
- wherever people go regularly, for example, shops, particularly supermarkets, DHSS (Department of Health and Social Security) offices, Jobcentres, Council Offices, Leisure Centres, libraries, YHA

(Youth Hostelling Association) offices, banks, building societies, etc. It is also worth asking these outlets, particularly your local building society, whether they will let you mount a window display.

- ☐ in the premises of other organisations, for example: Education Offices, Colleges of Adult Education, Education Centres, community groups, churches, etc. (For further ideas see the Section on "Personal Contact and Liaison").

## Follow up

When you have produced and distributed your posters it is a good idea to keep copies and to check whether or not they have been successful by asking students and tutors where they saw them. As a development of this it is even better if you can involve students at the earliest possible stage, before your next production, by inviting them to design the next batch or at least to comment on your design before you go into print. If posters have been commercially produced it is good practice to keep a note of who did the work and how much it cost — re-using the same printer who can run off identical posters later will help to reduce your costs.

Some further points to bear in mind after distributing your posters are:

**Renewal**

It must be remembered that posters have a limited life and that tatty posters are an eyesore which do not present a picture of a thriving, efficient organisation. Do remember to renew them regularly if your publicity is to be general and longlasting; if your intention were primarily to saturate a particular area with posters prior to setting up a local, short term activity, then go back to take the posters down and let your contacts know how successful the exercise was.

**Monitoring your success**

Obviously, once you have displayed information about your organisation, it is vital to be at the address when specified and to be there to answer the telephone, etc. Past experiences tend to suggest that tutors respond quite quickly to this type of publicity, students respond but usually only after fairly lengthy exposure and Referral Agencies tend to put up posters and then forget about them — don't let them!

# 2. Leaflets

## Preparation

Before embarking on a publicity drive based on leafletting, it would be a good idea to think hard about your purpose and the potential feedback you might get.

Because leafletting is used a lot by commercial advertisers, this type of publicity should be treated with discretion. It might most valuably be used to give information about new courses or provision, especially if it is in a local area.

Some thought might also be given to potential feedback since this can be quite gratifying. If, for example, you have included a return slip on your leaflet, arrangements will have to be made for receiving any replies. There are several options:

- ☐ **return to a Box Number.** This will have to be cleared with the newspaper who have distributed your leaflets and you may have to pay for the service.
- ☐ **return to your local Education Office.** This will have to be arranged directly with the office concerned.

NB. Both of these options, although requiring more pre-planning have been found to be successful in that they afford a degree of anonymity to the correspondents, many of whom may not have replied to a College or Literacy Scheme address.

- ☐ **return to your place of work.** If this is your choice, do remember to let people know that the mail load may be heavier for a few days, and why.

## Size and format of leaflets

If you are going to distribute leaflets widely, they should be of a size which makes it easy to get them through a letter-box. Half A4, or an A5 sheet folded into two or three, with an attractive frontpiece, is a good optimum size.

The text should be easy to read, making use of at least medium-sized print, line-breaking and good basic English. This will not only make life easier for potential students, but will have more immediate impact on

anyone picking up the leaflet. It is, moreover, worth giving some thought to what type of return slip you may include, whether name and address is sufficient, or whether you should include a choice of boxes for potential clients to indicate their areas of interest.

## Types of leaflet distribution

There are two main types of leafletting procedure, based on the form of distribution — door-to-door and general. If you choose the door-to-door method, your leaflets may be distributed by you or your staff, as an inclusion *with* a newspaper (the free, advertising kind) or an an inclusion *in* a newspaper (as a pull-out advertisement, for example).

If you are doing the **door-to-door distribution** yourself it might help to bear some of the following points in mind:

- ☐ wear sensible shoes, it is often surprising how far you have to walk.
- ☐ try to pick a good day. It is next to impossible to get soggy leaflets through sprung letterboxes.
- ☐ work in pairs so that there is always someone within calling distance. It is not really a good idea to make evening deliveries if this can be avoided.

Take away
Take away
Take away
Take away
Take away
goes places...
factories ... shopping centres ... clubs ... offices ... trading estates ... community centres ... pubs ... wherever you are!

Produced with the co-operation of Reading University Design Students.

- ☐ be prepared to chat to anyone who asks you what you are doing, or looks vaguely curious. (A good opportunity to make personal contact).
- ☐ walk on the paths, always shut the gate, and make sure that your leaflet goes right through the letterbox.
- ☐ if all else fails, be prepared for hostility, if it happens, with a smile and an apology.

If you prefer to make your leaflets more generally available, you can put them wherever you are given permission to do so, so that people can help themselves. (If this can be at places where you already have posters, it will obviously make life easier).

In addition, it is a good idea to take along some leaflets when you have a speaking engagement as this gives more potential for a wider circle of distribution.

## Monitoring your success

Do not be too downhearted if the response is not as good as you might have expected — it is considered by professional advisers to be usual for one 'buy' to come from 1000 'drops'. If you have included a reply slip, particularly a pre-paid one, your success rate may be more. Past experiences certainly suggest that potential students in particular respond to local leafletting about local provision, even if they do not do so immediately.

# 3. Handouts/Cards

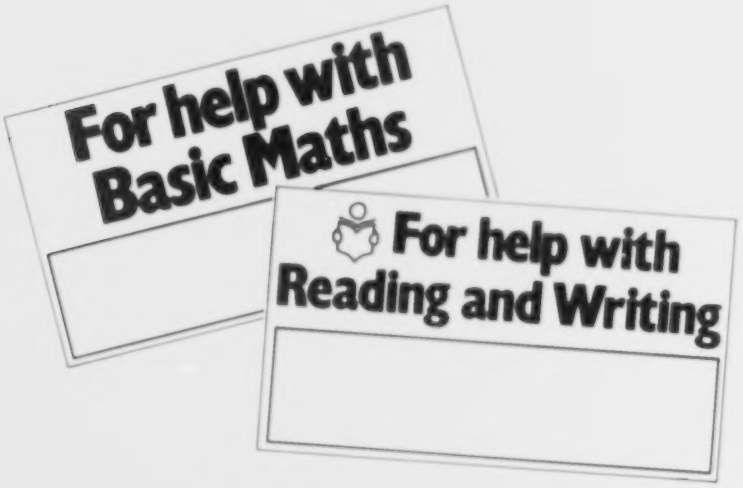
## Preparation

Small handouts or cards can be cheap and easy to produce and distribute, and it is probable that people are more likely to keep your name and telephone number if it is presented in a format which makes it easy to keep without embarrassment or trouble.

The best **size** for this type of material is something that can easily be slipped into a pocket, purse or wallet, maybe ten or twelve per A4 sheet. The small size is important so that the cards can be picked up inconspicuously, but they should be thick enough to be picked up easily.

Because handouts/cards are usually smaller than posters and leaflets (cheapness is essential as so many may be discarded) they need to make more than usually good **visual impact.** This may be achieved by using very bright colours, eye-catching/logo/symbol wording or by very bold print.

ALBSU produces small cards for literacy and numeracy schemes, with space available for filling in the details of your organisation. The size of the card is 9 cms x 5 cms (3½" x 2½") and these can be obtained quite inexpensively.

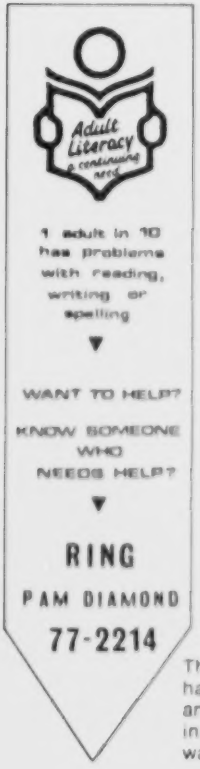


## Distribution

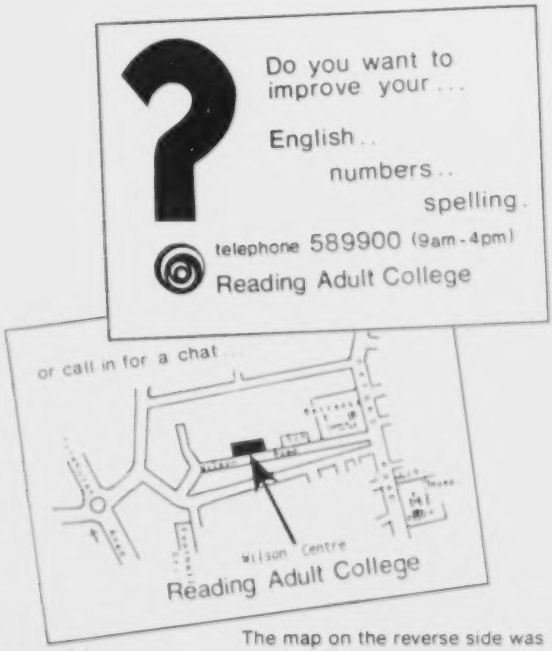
Handouts/cards can be distributed in conjunction with other events — either your own or other people's. (In addition, specific handouts can be produced to complement these activities).

If you have been invited to take part in an event, or it is your own taking place on your premises, you should have already gained permission to have available or distribute handouts. If you are planning to man a stall in a public place, however, you will have to seek permission from the relevant bodies if you intend to distribute handouts. It will also be necessary to check your local bye-laws on where you stand, and what other constraints might apply.

There are two main ways of distributing handouts/cards — letting others pick them up or handing them out yourself.




This was useful to have available at stalls and exhibitions either in or by the books. It was easy to pick up.


Do you want to improve your . . .
English . .
numbers . .
spelling .
telephone 589900 (9am - 4pm)
Reading Adult College
or call in for a chat . . .
Wilson Centre
Reading Adult College

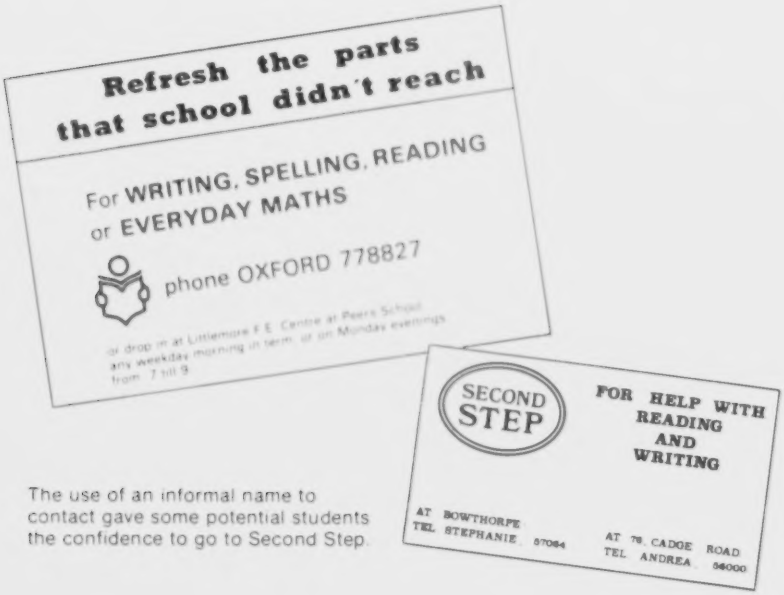
The map on the reverse side was very helpful to people wishing to come to the College. Students commented on this point and several said it contributed to their joining the group.

**Letting others pick handouts up**

This involves only drawing people's attention to them so that they can help themselves. It means that people are more likely to keep the handout, but people who might be potential students probably will not approach you. Try, therefore, to encourage people to come forward by using a gimmick of some kind, for example, something that *everyone* is picking up anyway because it is intriguing, or attract children by giving away free stickers, badges, balloons etc, so their parents follow.

**Handing them out**

This can be a more positive approach, but one which has drawbacks, potential brush-offs and annoyance amongst them, and a danger that most of the handouts will be discarded. (You can always ask people to give it to someone else rather than throw it away, or pick up clean discarded ones for re-use). Handing out should be undertaken with care, however, as it can be very bad for morale. It is probably much better, for example, to hand out to people at exhibitions than to busy shoppers in the precinct. It is nonetheless valuable to hand out on occasions, in order to ensure that some of the people who may need help but who are reluctant to seek it, at least get a fleeting glimpse of your organisation's details.


Refresh the parts that school didn't reach
For WRITING, SPELLING, READING or EVERYDAY MATHS
phone OXFORD 778827
or drop in at Littlemore F.E. Centre at Peers School any weekday morning in term, or on Monday evenings from 7 till 9
SECOND STEP
FOR HELP WITH READING AND WRITING
AT BOWTHORPE
TEL STEPHANIE 57064
AT 78, CADGE ROAD
TEL ANDREA 54000

The use of an informal name to contact gave some potential students the confidence to go to Second Step.

# 4. Advertisements

## Preparation

There are several outlets for advertisements. Free newspapers and local newspapers are perhaps the most common, but you may also have an industrial firm near you who may print its own magazines and there are church magazines, arts magazines and newsagents' windows if you want a response from a particular local area.

The following are some points to bear in mind when arranging to have your advertisement displayed and promoted:

- ☐ keep the advertisement short and pithy. This will make it easier to read and will also reduce costs if you are paying per word.
- ☐ make sure that you mention all the relevant details such as the name (of your organisation and, perhaps, a personal name to ask for), address and telephone number, what you are offering or require, whether or not your service is free, etc.
- ☐ keep your message short and easy to read at a glance. For example, 'Want to improve . . . .' or 'Want to help with . . . .' Try to avoid jargon ('numeracy' might mean 'basic maths' to people 'in the know', but does it mean much to someone out of touch with education)? Try also to make your message sound intriguing, exciting, interesting, a little out of the ordinary . . . .

When you have decided what you want to say, you can make a move towards deciding where you want to advertise by ringing the Advertising sections of a number of organisations and asking them for a quote. Other factors you will need to take into consideration, of course, are what particular client groups you are trying to reach, and also how wide a distribution (in relation to cost) yours will have.

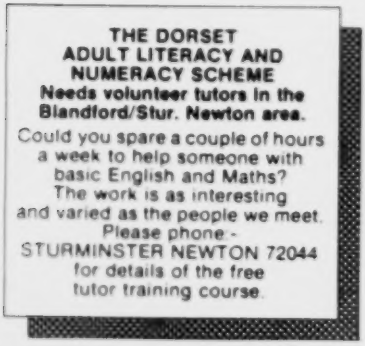
When you ring round for a quote, you will need to have some idea of the following:

- ☐ how many words your advertisement will take
- ☐ whether/not you want to include a symbol/logo
- ☐ whether/not you want to include some upper case letters for emphasis

- what size column you want (look at a copy of the newspaper or magazine so that you have some idea about what is usually available).
- whether you want a general 'display', or whether you can afford a 'box'.

You will also have to take into account when you want your advertisement to run. Most papers need at least a week's notice, and prefer ten days. You can usually write or phone, and some organisations will bill you immediately using credit card facilities if you are pushed for time.

**NB** If you give your advertisement over the phone, ask the receiver to read it back to you (punctuation and all) so that you can check any words easily mispelled and ensure that your telephone number is correct. Always keep your copy so that, if there are mistakes, you have a fairly good idea that they were not yours!


THE DORSET
ADULT LITERACY AND
NUMERACY SCHEME
Needs volunteer tutors in the
Blandford/Stur. Newton area.
Could you spare a couple of hours
a week to help someone with
basic English and Maths?
The work is as interesting
and varied as the people we meet.
Please phone -
STURMINSTER NEWTON 72044
for details of the free
tutor training course.

This small advertisement recruited 34 potential volunteers, 26 for the area and the remainder for another district. It cost £6.50.

## Monitoring your success

As soon as your advertisement appears, check it for accuracy and make sure that you or your staff are available at the place and phone number you have given, and at the times specified.

Keep a note of the enquiries made following your advertisement. It is always a good idea to let the organisation who you advertise with know if the response is especially gratifying. They are glad of the thanks and it may make you a valuable contact.

You need to be realistic about responses to advertising — you cannot expect to be inundated with enquiries following a single small, classified

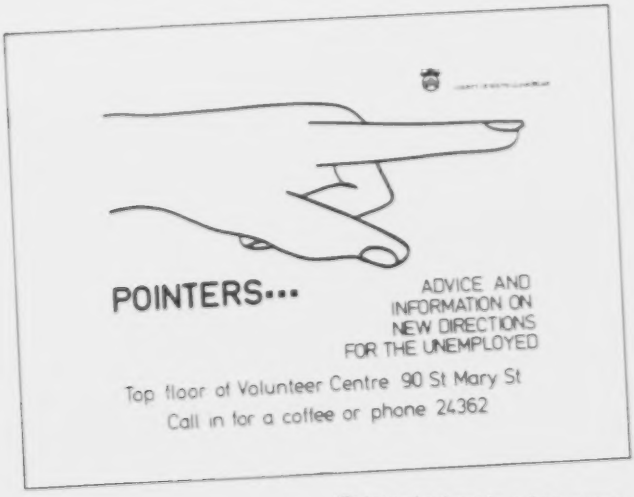
advertisement. On the other hand, response following a larger pull-out feature, especially in September and January when people are traditionally looking for things to do, can be very rewarding.

Past experiences suggest that various groups may respond in some of the following ways:

**Students and Tutors**
Presumably, your advertisements will be aimed specifically at one or both of these groups. How they respond can depend upon the circulation and popularity of the newspaper or magazine you have chosen. It is therefore worth trying as many different newspapers or magazines as you can afford over a period of time to see how they measure up, or to ask your existing students and tutors what they read.

**Media/Local Business**
Obviously, when advertising with a particular organisation, opportunities are made available for you to tell them a little about your work. You can always capitalise on this: 'We advertised in your paper last month and had a gratifying response — would you like to come and see what sort of organisation we are?'

Free 'advertising' can be obtained through, for example, phone-ins, letters to editors, persuading a reporter to write an article, 'What's On' programmes on local radio, etc. (See sections on 'The Press' and 'Radio').




'Pointers' advert in a free paper.

# 5. Scheme Newsletters and Magazines

## Preparation

Newsletters and magazines serve a useful function in their own right, but particular care should be taken, if they are to be used for publicity purposes, that these publications are well presented and immediately interesting.

Both types of publications should be visually intriguing — the use of line drawings, different print sizes and other text markers will help to give variety to the layout. They should also be well produced and securely fastened together — a blurred or smudged text and a magazine which comes apart in the envelope or your hands, is not a good advertisement for your organisation. Sometimes, making a small charge for your magazine can help to provide extra resources to improve materials and production.

What you put in newespapers is, of course, a matter for personal choice and most people find space for students' writing (fiction, autobiography, poetry, critisisms, book reviews, articles) and news of new courses, opening times, etc. It might also be worth considering, though, the opportunity given you to add an editorial so that you can state how your organisation feels about various topics, and to think about including advertisements, which may either be student or tutor ones for free or commercial ones. If you choose the latter, however, you will have to estimate distribution numbers for potential clients, before you can work out your scale of charges.

N.B. It need not be you of course who does all the work — remember your students and tutors are valuable **resources.**

One of the other major points to remember when you are preparing for production of either newsletters or magazines is to leave yourself plenty of time. You will need ample opportunity, for example, to:

- ☐ collect students' writing and to thank them for contributing
- ☐ collect articles or news items, especially if these are from a variety of sources
- ☐ collect together advertisements from students and tutors. If you are going to run commercial ones, you will probably have to allow even longer to make contact. (See section on 'Visits Away')

STOCKPOT
This issue was produced by the student committee at the Hollywood Centre
BREDY BUGLE
NUMERACY LIFTOFF
THE NUMERACY LIFTOFF PROJECT

**Stockport Magazine:** Produced by the Students Committee at greater cost and on a larger scale that the Bugle but still full of local content.

**Bredy Bugle:** Cheaply and quickly produced for a local scheme.

**Numeracy Lift Off: (ALBSU Project):** A numeracy magazine for the Merseyside & Cheshire Region. It has strong and simple visual impact.

- ☐ edit your material. (It always takes longer than expected to sort through the material, add graphics, type, proof-read, re-arrange the order of pieces to fit, etc)
- ☐ have regular production dates and set deadlines for:
  - — all materials to be in
  - — your Editorial meeting
  - — a lay-out meeting
  - — production and proof-reading.

It is obviously easier, once you have established a time sequence for producing your publications, to keep a file ready to collect material as it comes in.

## Distribution

**To students and tutors**
This is vital since it gives them feedback to keep them in touch with your organisation.

**To local business and trade**
Obligatory if you carry their advertisements and they have invested in you. Otherwise it does make sense to send copies to keep them informed and possibly primed for advertising later.

**Referral agencies and other contacts**
Other schemes in your area may well be interested. A regular mailing to all contacts (anyone who displays your posters, carries you handouts or whom you have visited lately) instils or maintains confidence in your organisation. It also ensures dissemination of your news and views and students' voices.

**Media**
The local press will on occasion print excerpts from newsletters if they are short of space or particularly interested in something you are doing. Keep them in touch!

**Elected members (Councillors)**
Publications can sometimes be centrally distributed, particularly to members of your Education Commitee.

## Follow-up

Although distribution to contacts in all these areas may take time and effort, past experience suggests that it is very worthwhile.

Students are very often given a morale booster by getting their work into print, and there is no doubt that other people find their pieces interesting. All contributors should, of course, automatically receive at least one complimentary copy of the publication and an offer of further copies as desired. A short note of thanks to accompany this is a thoughtful, and appreciated gesture.

Prospective tutors often find magazines, especially those containing articles by students about themselves, extremely stimulating. With a wide distribution this is a good way of attracting new tutors, or you can take magazines to speaking engagements as the people there will already have an interest.

Newsletters and magazines are most useful for ongoing publicity when you have already made your contacts and if you have spare copies to send out. This kind of distribution does, at least, mean that if you have forgotten to let people know recently what you have been doing, they find out without further delay. Regular distribution in this way also proves that you have a thriving and professional organisation which welcomes comment.

# 6. Reports

## Reasons for writing reports

You may write a report in response to the routine request of others, for example, ALBSU, the Further Education Sub-Committee, or a colleague. The type of information desired is, obviously, in these cases indicated to you. You may also write a report for a particular publication, for example, ALBSU Newsletter, MSC (Manpower Services Commission) discussion papers.

Spontaneous reports from you to others, however, are also useful as this enables you to take the initiative and present your case as you feel best. These reports may arise from a particular event, for example, threatened cuts, local or general elections; or may be part of a general effort to bring your work to the attention of committees and boards at times other than those when they would traditionally consider them as a matter of course.

## Preparation

Reports are written for a variety of audiences and reasons and before producing one it is advisable to have a clear idea as to:

- ☐ the reason for writing for it
- ☐ the audience for whom it is written
- ☐ the timing of its production
- ☐ the method of its presentation

Further reasons for writing reports may be to:

- ☐ raise funds
- ☐ give information
- ☐ make a case for a particular project
- ☐ raise public awareness

## Audience

Your potential audience will, to some extent, influence the style, content and length of the report. In some cases, specific information will have

been requested, and guidelines given as to format. The following general points may be of further help, depending upon the audience

**Elected members** (Councillors)
Committee reports are normally tabled along with a host of others so it is wise to keep yours as brief as possible to ensure that it is read.

*Format*
- ☐ preface with an abstract of your main points
- ☐ include some clear statistics in the body of the text
- ☐ include an appendix for further facts and figures.

*Information*
- ☐ elected members are usually interested in knowing about numbers of students and tutors, for example, enrolments for the year
- ☐ elected members are usually concerned to have effective use of public money, for example, to hear of inter-agency activities to illustrate that there is as little overlap of provision as possible.

**Colleagues in education** (LEA Officers)

*Information*
- ☐ include student and tutor statistics, for example, varying modes of tuition from 1:1 to groups
- ☐ give further relevant statistics in tables as appendices
- ☐ indicate expenditure under various budget headings.

**Local newspapers**
It is preferable to use an anecdotal format, with few statistics, but using a particular case history to illustrate generally relevant points. (See the Section on "The Press").

**Other agencies**
Information can be directed towards general consciousness raising or sharing of expertise.

## Timing

This depends on the type of report, but it is useful to find out when committees and working parties meet, and when budgets are allocated.

You can either apply for a local government diary of events or, since these are often difficult to obtain, keep a note of the dates on which you are asked to submit your report and make sure you know when it is to be put forward and to whom.

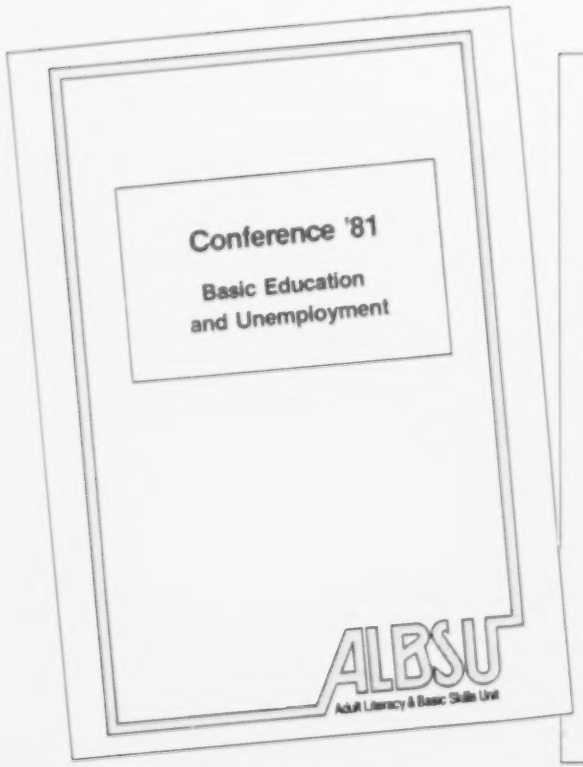
It should be possible to make up a year's 'profile' on what reports are due when and to whom. This not only ensures that you are not caught unawares by an urgent request for information, but will help you to take the initiative by getting information together with particular committees or meetings in mind.

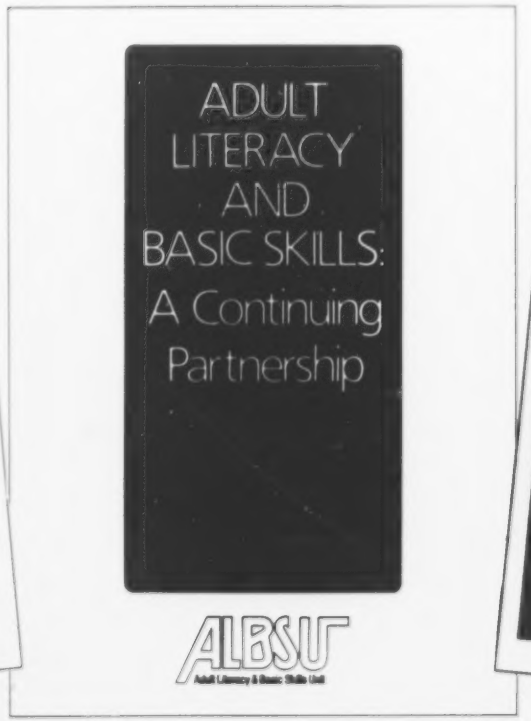
## Presentation

This will depend to some extent on whether you are sending your report, or presenting it in person. If you are sending your report, make sure that it is well typed and clearly presented, and that pages are distinctly numbered. If you are presenting it in person, this will obviously enable you to give emphasis to points you wish to clarify.

If you cannot present your report in person, it is still possible to make sure that you are involved. You may, for example, be able to mount a display or exhibition at the place where the Committee is due to meet and talk to Committee members before they go in for discussions.

It is always worth enquiring about exhibition facilities available at the Town Hall and Board rooms; to some extent elected members expect to be lobbied!



# Events

**Contents**

*Events*
Self organised
- Exhibition and Open Days
- Book Stalls
- Bring and Buy Sales
- Jumble Sales
- Conferences

*Events*
Taking part in other people's:
- as a contributor
- as a participant

## Introduction

In this section we deal with events you may consider mounting yourself as well as with those mounted by other organisations in which you may wish to play a part.

Events may be planned for specific aims but it is useful to bear in mind that most of them produce a variety of spin-off effects that may keep you and your staff busy after they have been held!

Whatever you plan always remember that you are projecting an image so you'll wish that image to carry a stamp of professionalism. In planning events like *Open Days, Exhibitions, Conferences* or *Luncheons*, your aims will probably centre around getting your organisation known, or as a means of attracting additional funding or to achieve more secure funding. With *Book* or *Bring and Buy Sales* your primary aim will be to raise funds but you may also hope to recruit students and/or tutors.



Events can be reasonably cheap to organise in terms of money but generally take considerable time and human resources to plan effectively.

Before choosing any event be clear about your aims. Then decide which event is most suitable for these aims. Don't try to organise on your own; a planning group can be set up under your direction to help.

## Events - self organised

### Exhibitions and Open Days

- ☐ allow yourself time to plan well in advance and have set deadlines for completion of tasks
- ☐ you'll need a good team and various responsibilities can be delegated to individuals within it
- ☐ cost will depend on a number of factors, for example: pre-publicity letters, press releases, invitations (including postage, etc)

  or leaflets, handouts and other publicity materials (eg badges, balloons, etc).

  or materials for exhibition — photographs, cards, Letraset, hiring of stands, videos, etc.

  or travel costs for helpers.

### Preparation for Exhibitions and Open Days

Select your planning team who should agree aims, evaluation methods, the layout of the building for the event, and accept responsibility for various aspects. Early on decide who's to do what and plan a display relevant to your aims.

Who does what? The team might decide individual responsibility for the following:

- ☐ production of publicity materials
- ☐ invitations
- ☐ exhibition materials
- ☐ responsibilities on the day
- ☐ refreshments
- ☐ audio-visual aids

If you are inviting selected people such as local VIPs, elected representatives, the Press or other media people, write well in advance and remind them again nearer the time. Do make sure you have permission to approach the media.

When borrowing or hiring exhibition equipment ensure the lender knows exactly what you require, when you want it, and for how long, by whom it will be collected and returned. It is useful to know early of any charges the lender will make (eg, technician fee for video) to help your budgeting.

If hiring or borrowing exhibition boards make sure you have some idea of the amount of mounting space you require. Boards vary greatly in size from one institution to another and are also awkward to transport and put together.

When you are using another agency's premises ensure that they know in writing, what you require by way of boards, tables, wall-space, electric points, etc. If you need to use the wall space find out the preferred method for mounting your display.

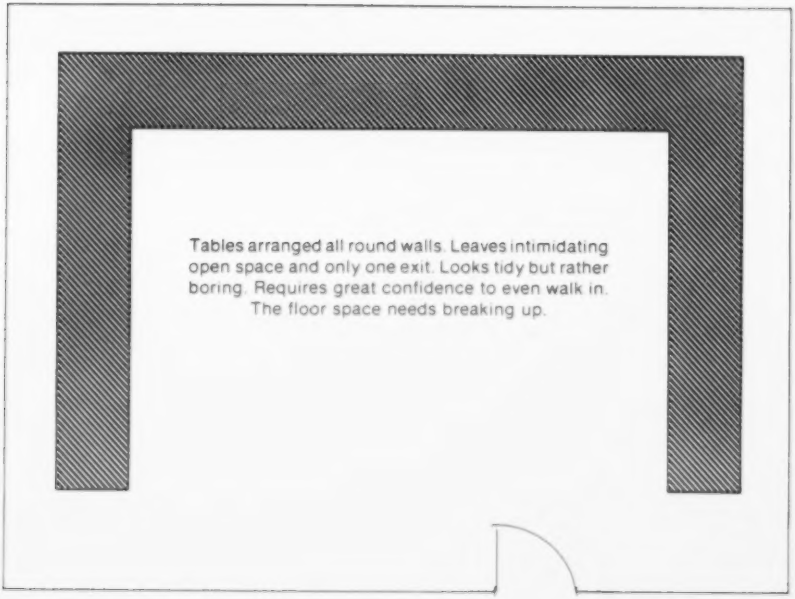
Allow yourself and your team plenty of time for setting up, particularly if you are using an unfamiliar building.

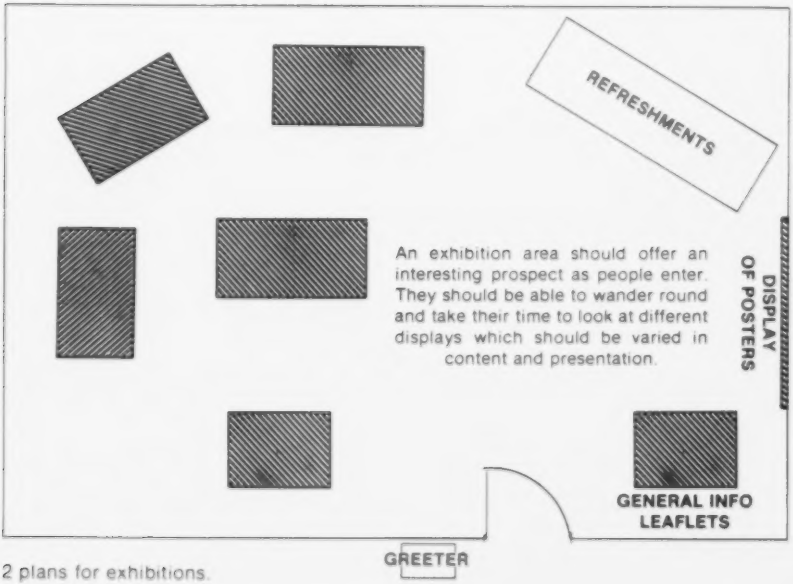
Your display and back-up materials should be neat, to the point, and look professional and uncluttered.

It is helpful to restrict the amount of written material in any display. This should be included in the hand-outs for people to take with them.

Plan your exhibition lay-out to ensure easy passage of visitors around it and maximise your board area. (See plan).

Have sufficient staff and volunteers, including students to help. Brief them well on their tasks, and supply name badges. Signpost the building well, both inside and out, and if car parking is awkward have someone stewarding the car parking area.


Tables arranged all round walls. Leaves intimidating open space and only one exit. Looks tidy but rather boring. Requires great confidence to even walk in. The floor space needs breaking up.


REFRESHMENTS
An exhibition area should offer an interesting prospect as people enter. They should be able to wander round and take their time to look at different displays which should be varied in content and presentation.
DISPLAY OF POSTERS
GENERAL INFO LEAFLETS
GREETER

2 plans for exhibitions.

If your event is large, or over a long period of time, it is helpful to issue a plan of the layout and a programme.

## During the Exhibition and Open Day

Make sure your team know their individual and collective responsibilities. Welcome all guests and have someone to guide them round the exhibition, if that's what they want.

Keep a visitor's book, tally or other method of recording numbers and agencies.

Make sure stands are manned throughout the period of your event. Watch for and note the peak periods for visitors, and keep a mental note of comments made directly and overheard.

## Follow-up

Arrange an evaluation meeting with your team. You'll probably wish to consider some of the following points:

- ☐ how many people attended?
- ☐ did you attract the audience you wanted?
- ☐ how might you have done so more effectively?
- ☐ was there sufficient space for people to move freely around the exhibition during peak attendance time?
- ☐ what were peak attendance times and might they affect planning of a similar event in the future?
- ☐ did your visitors enjoy the event, ask questions, make suggestions, feel welcome?
- ☐ did your team feel sufficiently briefed to cope with queries and see to their responsibilities?
- ☐ did you manage to attract media coverage? (If not see Press/Radio/TV sections)
- ☐ what follow up jobs have to be dealt with, including perhaps a letter of thanks to all those who helped?
- ☐ was it worth all the time, effort and money?

# Book stalls, Bring and Buy sales, Jumble sales

These types of events are not always popular with schemes and some do not find them a particularly useful or efficient way of making money. Others can make quite a lot of money to boost area funds. It helps if you don't have to pay for the hire of a hall, or to offset the hiring charge you invite local interest groups to hire stall space from you. Providing refreshments can increase profit and allows people to mingle.

- ☐ book Stalls are not too time consuming as far as planning is concerned, provided you have lots of people collecting for the event.
- ☐ a good sized team is required for Bring and Buy.
- ☐ fewer people can organise. Book and Jumble Sales and all these are cheap to run.

## Preparation

Decide whether your aim is purely to fund raise or are you also aiming to attract potential students and tutors, and/or a learning opportunity for students.

Be sure you have sufficient storage space for collections before the day.

*Consider the following points:*

- ☐ plenty of publicity is required in advance — posters, leaflets, etc.
- ☐ advertise in your local papers in the "What's On" column (which is sometimes free) and on similar local radio spots.
- ☐ inform all your students and tutors beforehand and invite helpers for the day — they might even organise the event for you.
- ☐ price all articles beforehand.
- ☐ have a policy for later overall reductions.
- ☐ plan your refreshments well away from stalls and provide some seating if possible.
- ☐ display scheme posters and handouts clearly.

- ☐ have plenty of bags (polythene, paper, etc), available.
- ☐ arrange to dispose the left-over articles in advance.
- ☐ local charities, playgroups, etc, welcome contributions but they don't want poor jumble. You may need to arrange to dispose of this through a local rag merchant.

### During

Encourage people to take refreshments — it boosts your profits! If people are not buying check your prices and be prepared to take offers.

Chat with people — they may be potential students or tutors. Have some cards/handouts available.

### Follow up

Get rid of your leftovers as soon as possible before they start gathering dust. Calculate your profits in relation to the amount of work entailed and find out if your students and tutors enjoyed the event and are prepared to organise, or to help to, organise another. Thank each individual who helped and arrange to carry out any follow-up jobs.

## Conferences - Organising your own

Conferences are invaluable events for bringing all staff — and possibly students and representatives from other agencies — together for training. Preparing a residential conference takes time and money, and considerable effort and planning. One of the most difficult aspects is timing and too often participants are left feeling frustrated if sessions are rushed, or if there is not enough relevant content.

If you are planning an open evening when additional invited guests will attend you'll need an excellent exhibition and it's often helpful to have a well-known guest speaker as a focus. The same would apply to a one-day conference.

Finding the right guest speaker can be frustrating and must be done well in advance. MPs are particularly difficult people to pin down and you'll

be extremely lucky if you get one. If you're going for "the big name" do remember that their diaries are booked up months (and often years) in advance.

**Remember**

- ☐ planning takes time so begin well in advance of the event
- ☐ form a committed planning team prepared to take on responsibility for sessions and other aspects
- ☐ an event is expensive, if residential
- ☐ a one-day event is usually fairly cheap.

Costs depend on (see other events) plus possible additions of:

- bed and breakfast
- other meals
- fee for speaker(s)
- refreshments for guests
- travel for staff and others.

## Preparation

The Planning team will meet a number of times in order to plan the aims, objectives, sessional inputs and methods, group sizes, evaluation method, lay-out, number of rooms required, etc.

If you are using an hotel or other residential establishment, visit it early and familiarise yourself with the building, the rooms available to you, the possible additional rooms if required, and the refrectory or restaurant.

You will need to know what apparatus and equipment can be supplied and what you will need to take. It is helpful to get to know the staff who will be on duty and where they can be found during the event if needed.

Ascertain the expected time of arrival of your guest speaker(s) and if transport from a station and overnight accommodation is required. It is also preferable to agree a fee and other expenses in advance. Prepare a list of participants with room numbers, name badges, conference programme, and other material to be handed out on arrival.

## During

Much of what is outlined for other events is applicable here. However, you should make sure all participants — particularly new members of staff and strangers to your group — are welcomed and possibly team

them up with an experienced member of the scheme. Ensure your guests are welcomed, introduced and escorted if necessary.

If a speaker is expected to speak at a given time make sure this sessions starts and ends as arranged — he or she may be anxious to get to another engagement, and other guests attending may have limited time.

### Follow up

Make sure you remove exhibition and other materials if you have arranged to do this beforehand and to return any hired or borrowed equipment promptly.

You will probably have asked participants to complete an evaluation form and this should be followed by a meeting of the planning team to evaluate, both from their point of view and from the participants. A written team evaluation should be prepared and, if possible, copies given to all participants. Thank you letters should be sent to any visiting lecturers or guest speakers.

## Events - Taking Part in Other People's as a Contributor

In whatever area you live there will be a number of events organised throughout the year in which you may find it valuable to participate. Some of these will be large and attract a wide audience (eg. Mayor's shows, Agricultural shows, College Careers Conventions with industry and commerce) whilst others will be less ambitious and have a more specific audience (eg Youth and Community Open Days, voluntary groups' events).

Your library should be able to give you a comprehensive list, with dates of major events. Your knowledge of smaller ones will probably depend on your own links with these organisations and you may need to do some work to ensure you are on their mailing lists. If you are invited to participate in an event, do not accept automatically, but weigh up what the value may be to your scheme and why you have been asked.

Many of the tips given for organising your own events are applicable to this section. However, additional suggestions are given below:

- ☐ the amount of planning time will probably depend on the type of event and the amount of space available to your organisation.
- ☐ if you have a good team to help you and they are prepared to take responsibility for differing aspects, the work can be spread between a number of people.

## Preparation

If convenient, arrange an appointment well in advance with the organisers to explain your interest and your scheme aims. Discover what the aims of the organising body are and the expected audience, and if there is to be a general overall theme.

You will also need to negotiate your pitch and the amount of space available so you are not crammed away in a "lost" corner. Find out what, if any, materials and apparatus will be available, and if power points are convenient to your stall, if you need them. Do not attempt a total view of your scheme if your space is limited. Ensure you have people to man your display constantly and brief them well before the event. Ensure your leaflets speak for themselves. Inform the official organisers who will be present during the day from your team — there may be free parking and entry-free facilities for exhibitors. Ensure fresh supplies of anything to be handed out are easily available.

## During

Use your time to make contact with those manning other displays and draw their attention to your work.

Make sure your display keeps looking fresh and adjust and replace materials if necessary.

Ensure your helpers know where refreshments and toilet facilities are sited. Be prepared to cover if some helpers do not arrive.

## Follow up

Remove all materials and equipment and make sure that you leave the area clean and tidy. Send a letter of thanks to the organisers in which you could indicate your willingness to attend again.

If you have any criticisms of the arrangements offer them politely plus positive suggestions for improvement.

## Conferences – Taking part in others as a Participant

Conferences in which you might find it useful to participate or to which you may be invited to make a contribution, are likely to be many and varied. You will obviously have to select carefully those you wish to attend otherwise you could spend your days as a professional conference goer!

You should receive details from your LEA (Local Education Authority) about the conferences for which you are eligible and to which your department feels you may make a contribution.

A person in the voluntary sector should make sure that the relevant LEA officer has your name on his list. Usually an LEA officer is notified centrally about places available.

If you are working in adult basic education you should have an advance programme of all Regional Advisory Council Adult Literacy and Basic Skills Unit sponsored courses.

Conferences, whether to learn, or to exchange knowledge, are an invaluable opportunity for meeting key people in your own or associated fields of work. They may not be a primary source of publicity or a means of direct recruiting of students and tutors; however, in presenting your organisation forcefully others will see that it is worth promoting and one to which they can refer students and tutors.

### Time and Money – some points to remember

- ☐ attending Conferences can be financially inexpensive, particularly if expenses are refunded. They can be quite time consuming if run over a long period. You'll either have to contribute valuable free time or have time off in lieu.
- ☐ if you are offered a fee as a contributor, do check that you are entitled to accept.
- ☐ conferences are worth attending or contributing to but choose those you attend sparingly.

# Audio-Visual Resources

**Contents**

Introduction
1. Photography
2. Video
3. Film
4. General Safety Precautions

## Introduction

In this section we deal with the wide range of audio-visual resources which can be exploited for publicity purposes. The different media are considered and compared for cost and flexibility, and their particular advantages and disadvantages are outlined. It needs to be remembered that a fairly small and well presented exhibition of photographs, and short audio visual programmes of about 10 minutes are usually most effective, since most members of the general public will have a fairly short span of attention, unless they have some prior knowledge of, or are particularly interested in, an area such as basic education.

### What do I want out of this?

Audio visual media can be very useful for raising public awareness, particularly if they are available during an event such as an "Open Day" or at a literacy stall on a market or at a fête.

They can be used for the recruitment of students or volunteers, perhaps during a speaking engagement or as part of an introduction to volunteer tutor training.



It is important to consider three questions before presenting any programme or exhibition:

- ☐ who are the audience?
- ☐ what is the purpose of the presentation?
- ☐ what is the message?

For example a short programme or well presented exhibition of photographs is one way of raising the awareness and interest of councillors or LEA officers (the audience), particularly if a new venture (the purpose of the presentation) requires funding or other support (the message).

### Cost and Time

The cost of producing good quality photographs, tapes, slides, videos, etc., varies depending on the media used — for example, a film can be very expensive, whereas photography can be reasonably cheap particularly if you do your own processing. It is often possible to get photography, video and film done by students at local colleges and universities fairly cheaply and sometimes even free if students can treat the subject as project work for their course. Alternatively, many areas of the country have community film and video workshops which charge cheap rates for non-profit making organisations. Their services will vary from producing the film or video for you, to loaning equipment and giving general advice so you can make it yourself. Most of these media take time to produce if you are going to do it well. Even with photography, a well-mounted and presented exhibition of prints can take many hours to organise. However, once you have an exhibition or film/video programme completed, it will serve for a long time if taken care of.

# 1. Photography

## Cost

In terms of cost, photography is, perhaps, the cheapest of all visual communication tools. If you can get access to a darkroom, this will make the processing even cheaper. Photography is a popular hobby, and you may find a number of keen, good, amateur photographers on your staff or amongst your volunteers or students.

## Flexibility

Photography can be used in many different contexts: photographic exhibitions; leaflets, newsletters, books and posters. When used as slides combined with an audio tape, a tape-slide show can be an effective, relatively cheap way of addressing a large audience. The tape-slide show can also be played on a tape-slide presentation unit or a small tape-slide box such as a caramate and repeated replays shown at an event (Fête, Open Day, etc). Some colleges may be able to provide a slide projector and/or a caramate monitor and other equipment.

## Advantages and Disadvantages

"A good photograph is worth a thousand words." It is not dependent on having any reading ability.

On the other hand, photography is static and therefore may need a commentary of some kind (taped or written) to carry the "action" through. If your purpose is to raise awareness, for example, at an exhibition of photographs, a number of cassette players with headphones attached could be used; otherwise captions for your photographs must be carefully thought out and well-presented.

## Do's and Don'ts

**Do** use the best equipment you can obtain. It *will* make a difference.

**Do** make sure your photographs can be seen at a distance — they need to be at least 8" x 10" or larger — "snapshots" will not do.

Two photographs taken for use with a mixed literacy/numeracy group. (By Andrew Botherwood, a tutor from Dorset).

**Do** mount and present your exhibitions well. Nothing does your image more harm than tatty photos curling at the corners. Remember that if you display your exhibition in a public place, sticky finger prints will reduce the useful life of your photographs. Cover them carefully with cling-film or alternatively display them behind a table out of childrens' reach.

**Do** involve your students in the photographic process. Student-produced photos in newsletters, etc., give a different and interesting slant on things.

**Do** consider what type of photograph is appropriate for your particular needs — e.g. colour is more expensive than black and white, and not necessarily more effective. Use black and white if you want to reproduce on to a poster or newsletter etc., as reproducing colour is technically more difficult and much more expensive.

**Do** store your equipment in a dry place, preferably in a photographic case or bag to avoid damage.

**Don't** store photos where they will get hot (and therefore curl) or damp (and stick together).

# 2. Video

## Cost

Video equipment can be more expensive than photography although the cost of tapes can now be as little as £3 or £4 which is comparable with the price of films for your camera. You may be able to borrow equipment from a college or from community arts organisations, and tapes can be erased and used over again so they are quite economical. Video is much cheaper to produce than 16mm film.

## Flexibility

Video has the immediacy and conviction of television. Because of TV's small size and intimacy, video is an ideal medium for small group showings and discussions. It is not so good for large audiences, because the visual quality is often poor when shown on a screen larger than about 14" (20" is probably about the maximum). Two or more monitors may be used to relay the same programme at the same time for larger groups, but this raises the cost and technical back up is often required. Like tape-slide presentations, video can be successfully utilised at Open Days and Fêtes and similar events — either by continuous showing of the programme or showing at specified, "advertised" times.

## Advantages and Disadvantages

Making a video at a fairly basic level is easier than usually thought. A simple, straightforward presentation of a single event can be made by anyone with a couple of hours introductory instruction. However, more complex programmes involving editing different scenes are more difficult to achieve, and take a number of hours to produce.

Playback of videos is very simple — almost as simple as an audio cassette machine. However, is some areas playback facilities may be unobtainable, and you will have to take a monitor (TV) and video recorder with you — though these are now becoming standard equipment in many schools/colleges.

Assuming facilities are available, playback can take place anywhere there are power sockets. There is no need, as for film, to black out the room.

Equipment must be regularly maintained to avoid breakdowns, so be sure to organise technical assistance and/or a service agreement.

Making a video.

**Points to bear in mind**

- ☐ take care of equipment. Video equipment is easily affected by dust or damp conditions, and reliability will be reduced.
- ☐ don't leave equipment unprotected in a car boot in wet weather.
- ☐ catalogue and label your tapes clearly. If there is a tape it would be catastrophic to lose, follow the maker's instructions on the box for removing tabs so that the tape cannot be wiped clean accidentally.
- ☐ store the equipment in a clean, dry place, preferably covered (above *and* below the machine) so that dust can't get in.

# 3. Film

## Cost

Film is much more expensive than any other media mentioned. Also the skills involved in film-making can involve the expense of hiring technical experts.

## Flexibility

Film is still the most powerful medium available in terms of impact. You can project on to a larger screen, and colour and sound quality is usually good. Playback facilities and distribution are widely available — most schools/colleges have projectors and screens. Film is very good for addressing large audiences. However, the room must be blacked out and it is not easy to use it for day time events, unlike video or photography, unless it is rear projected.

## Advantages and Disadvantages

A. The cost and technical expertise required makes film a prohibitive medium for most people, although the cost of a first class video, produced to professional standards can be high. It is only worth doing it if you are likely to need a powerful visual impact for large numbers of people on a regular basis. Costs may be cut by using film departments of universities and colleges.

B. Because the process is technically more difficult, the involvement of students in production is not as feasible as with photography or video. (However, some talented amateurs can produce acceptable results using 8mm film).

C. It is unlikely that you would be able to process the film within the service, and commercial processing is expensive.

**Points to bear in mind**

- ☐ keep equipment in a dry storage place and keep it regularly maintained.
- ☐ don't assume everyone knows how to use a projector. Threading up the machine can be difficult, and wrong threading can result in a torn film. Make sure full instructions are provided with the projector — preferably taped onto the side so they don't get lost.

## 4. General safety precautions and other tips

Whenever you plan to use equipment off-site, make a list of *everything* you take with you to check off when you pack to come home (including connection leads, plugs, etc). It is very easy to forget a small item and costs of replacement can quickly mount up.

Before going to a venue, check there are enough electrical sockets for the equipment you want to use, and that they are the right kind. Take along any adaptors or extension leads you will need. Nothing is more embarrassing than not being able to show your video because you didn't check the facilities available! If you can't check the building prior to use, then take extra equipment with you.

If you are using equipment at a large venue like a fête or open day, you may have to use quite a lot of extension cable, etc. Make sure all your cables are firmly taped to the floor or safely running behind furniture. You are legally responsible if someone falls or trips over loose cables. Also make sure sockets are out of easy access to children and that they are not overloaded.

# PERSONAL CONTACT AND LIAISON

# Personal Contact and Liaison

**Contents**

Introduction
1. Useful Contacts
2. Telephone Contact
   – Incoming Calls
   – Outgoing Calls
3. Visits
   – Home
   – Away
4. Evaluation of Personal Contact/Liaison

## Introduction

This section covers any time when you, colleagues or students meet the public at large or individuals from particular groups. i.e. when your scheme is on show. It ranges from telephone conversations, through visits (both by you to others and by outsiders to your scheme) to speaking engagements. (You may also find it useful to refer to the Events Section on Conferences). Informal contact, although sometimes impossible to plan always benefits from having a general strategy and in a more formal situation preparation enables you to make the best of impressions.

### What do I Want out of This?

- ☐ personal contact and liaison are primarily valuable in getting your scheme known locally, improving referral to you and obtaining funding or resources
- ☐ in some cases it can be useful in directly recruiting tutors and/or students.

There is, however, a useful distinction to be drawn between the two aims as the strategy will be different.



## Cost and Time

Obviously, many of your activities in running an efficient organisation, in creating a team of enthusiasts, in providing tutor training and support, in involving students in their own learning and in planning for the future are for the benefit of existing students. However, in many cases, with a minimum of special preparation and a little thought about explanation and presentation, these activities can act as valuable publicity tools.

In material resources this is nearly always a very cheap way to publicise your scheme. Much of the printed or written material you could use will be readily available, either from the work on the scheme or from other kinds of publicity ventures. You will, of course, need to adapt and slant this material to suit the occasion by editing and insertion.

The real expense is in *time*. A lot of this will be your time but don't forget you are not the only person who can fly an effective 'flag'! Tutors, both volunteer and paid, and most significantly students can be, if properly briefed, most effective on some occasions and can always help in some way to spread the load.

Personal contact gives the flavour of your scheme and if students are involved it shows that they are *active* at all times in a negotiated learning situation. Students can gain confidence and learn from such activities.

Because it is time-consuming, you need to ensure that your time and that of others is well spent. Planning, recording and evaluation are of paramount importance.

You can use time more effectively by

- ☐ identifying what you want contact for
- ☐ knowing how to make contact and with whom
- ☐ keeping a record of contacts made

- ☐ regularly examining the value of each commitment, revising and updating lists of contacts
- ☐ listening as well as talking, i.e. contact should begin with interest in the other person or organisation. It can broaden your perceptions and is a mutual rather than one-sided exchange.

## Useful Contacts

Although not comprehensive, the following checklist may be helpful as a starting point.

### Some Organisations who might refer students, tutors, provide trainers

**Educational Agencies**

- ☐ can refer students, volunteers, trainers
- ☐ you can act as bridge between students and them.

| | |
|---|---|
| Adult Centres<br>Further Education Colleges<br>WEA Local Branch<br>WEA District | Even if a scheme is based in these institutions, there is need to have good contact with centre heads, area organisers, WEA tutor organisers and other departments of the College. Do the various personnel really know what your scheme does? |
| University | Students' Union<br>Research Departments, especially Education. |
| Local Schools | Secondary, Primary, Special |

Pre-School Playgroups

**Statutory Agencies** with a caring and/or educational function or interest.

- ☐ can refer students, volunteers, trainers
- ☐ you may want to refer students to them

Youth and Community Service — sometimes have special projects

Probation Service

NACRO — National Association for Care & Resettlement of Offenders
Prison Service
Adult Training Centres
Hostels for Physically and Mentally Handicapped
Manpower Services Commission — Training Services Division
Centres for the Unemployed

**Statutory Bodies**

☐ can refer students and volunteers
☐ you may want to refer students to them

Department of Health & Social Services
Social Services
Jobcentre
Careers
Local Housing Aid/Legal Aid — Local Authority sponsored
Hospitals of all kinds
Doctors, Health Centres, Clinics
Libraries
Consumer Advice Agency
Commission for Racial Equality (Local Branch)

**Voluntary Bodies**

☐ can refer students and volunteers
☐ you may want to refer students to them

Citizens Advice Bureaux — will also provide lists of local groups
Self-help groups — Gingerbread, Physically Handicapped Able Bodies (PHAB)
Co-op Education Service
Young Mens/Womens Christian Association
Marriage Guidance Council
Samaritans
Age Concern
Voluntary Service Council
Community groups, local residents, etc.

**Organisations which might help with extra funding and/or resources**

| | |
|---|---|
| Rotary | works in local areas. Might take up an idea for a long term project. Might give a one-off grant. |
| Lions | grants for specific items |
| Charitable Trusts | usually have to satisfy laid down criteria. You need to present a written proposal with costings. |
| Local Industry and Commerce | useful if you can put a tag on your request. Can be a source of second hand equipment, or low cost equipment |
| University, College Departments or Research Students | can become a student project e.g. publicity for your scheme by typography and reprographic department. Students low cost expertise and enthusiasm. |

**How to get details**

A very good source is the Yellow Pages, the ordinary telephone directory, or your area may also have a Local Directory (Thomsons). C.A.B. Offices very often have details of local organisations and these give further ideas for useful contacts.

Details of elected members can be obtained from the local Town Hall on request.

Details of officers in various departments can often be obtained, upon request from the relevant offices.

There is a register of charitable trusts. Your local or college library should have a copy. It is worth looking through but it is usually a lengthy process to get funding this way.

It is always useful to be sensitive to existing networks — a personal introduction is often much more successful than determined lobbying on your part when you are a faceless name.

## How to keep in touch

Keep a small box file of contact names (organisation and contact individual within it), addresses and telephone numbers. A brief reminder of why this contact was made and how it might help may be useful.

Keep a file of brief notes regarding help afforded by, invitations issued to, various contacts. Any correspondence or information obtained can be added.

You need to keep information or personal contacts well *up-to-date*. Very often staff turnover is high, and it is a good idea to have regular contact **and** to know when you last made contact if you are speaking to someone new. Make sure your contacts have an up-to-date list of your staff, address, etc., and telephone number.

# Telephone Contact

This may be your first contact with students, tutors and other agencies.

## Incoming Calls

**Before**

Unless your office is very accessible, it may well be that anyone contacting your scheme for the first time will be doing so via the telephone. The first impression should be of

- ☐ cheerfulness
- ☐ clarity
- ☐ efficiency and helpfulness
- ☐ security and sympathetic listening

Make sure that anyone answering the phone knows what impression you want to create.

Have a message pad and pen by the phone.

**During**

Give the organisation's name and greeting clearly. This enables people who have dialled wrongly to know immediately or nervous callers to know that they have reached the right place.

If the caller is in a telephone box, offer quite early on to take their number and ring back if this is possible; you may otherwise lose contact. If you cannot ring back, ask for their name (and address) so that you will be able to identify them again.

Always listen all the way through to what the caller says. It doesn't matter if you miss their details first time round — you can check on these later. What you need to know is why they are calling and, sometimes, to whom they wish to speak. Very often, callers get muddled if they are interrupted.

When you think you know what they have asked for, or told you, paraphrase it briefly for them and check their details. It is easy to mishear or misunderstand over the phone. (This is particularly true of names, addresses and phone numbers).

If you have to refer the phone call to someone else, always make sure that the person on the other end of the line knows what you are doing. Also, check to see whether they would prefer it if the person to whom they wish to speak could ring them back.

**After**

Always write down and make sure you pass on telephone messages.

If you give a telephone number, make sure there is always someone available to take calls. Permanently unanswered or engaged lines will discourage the most enthusiastic caller.

If you cannot man the phone continually

- ☐ get an automatic answering service
- ☐ state quite clearly what the contact times are

## Outgoing Calls

**Before**

Plan so that you telephone, where possible, in the afternoon when it's cheaper to do so.

Think about what you want to say.

Have all the necessary information to hand.

**During**

Check when you ring that you are talking to the person you have asked for before you begin to speak, i.e. if it's a switchboard, ask for the extension number (you can then keep this for future reference) and then check that you have the right person. If you don't know to whom you should be speaking, state your business briefly and ask the person on the line if they can deal with it or, if not, if they can transfer you to the relevant individual.

Check before you speak at length whether it is convenient for the other person to receive the call. (If they are preoccupied by something else, they may prefer you to ring back).

If you are making an appointment for someone to visit you, make sure that they know

- ☐ where to come (and how)
- ☐ when to come (day, time)

Reiterate briefly what has been said, just to confirm the facts. Always end with thanks and a definite 'signing-off' so that the other person knows that you are intending to finish the call.

**After**

Note permanently the name, number (including extension) and organisation.

Write down any appointments made.

# Visits (Home and Away)

## What are they for?

They are:

- ☐ useful for getting your organisation known
- ☐ useful for encouraging good referrals both to you and by you
- ☐ can help you to obtain funding or resources
- ☐ can persuade students to join your scheme.

## Visits (Home)

**Before**

*Whom to invite?*

- ☐ Journalists
- ☐ Elected Members (Councillors)
- ☐ Local Education Authority (LEA) Officers

These are usually one-off visits on particular topics and by special invitation. You need to inform your superior of any such invitations before sending them.

- ☐ other contacts (see checklist pages 33 and 34). If a visit to your organisation becomes an accepted part of *their* contact visits, a whole new network can be set up.
- ☐ anyone setting up a new relevant activity in your area (the local Press is a good source of information). If you become known as friendly and helpful, this gives you new contacts and inside information about them. You can make them aware of your scheme and save problems of rivalry. Very often people setting up new schemes find established organisations touchy.
- ☐ if someone asks to visit you, establish what their interest is.

*What do you want the visitor to know?*

- ☐ remember first impressions are important.
- ☐ be clear about what facts you want to emphasize.

- ☐ prepare a short talk.
- ☐ prepare a pack of handouts which your visitor can take away. (They could be presented in a file).

**During**

- ☐ be ready in advance of the time agreed.
- ☐ try a multi-sensory approach e.g. Take your visitor through the general office (secretary typing, someone on the telephone) to a resource room or library — quieter for talking, comfortable and cheerful. Books are colourful and attractive in display.
- ☐ a small, discreet display of students' work might be useful.
- ☐ have on show some salient facts and figures made into a visual display, e.g. block graph or pie diagram.
- ☐ provide refreshments. These need not be elaborate but they are a courtesy and always much appréciated.
- ☐ don't launch into a short talk immediately. Listen and be sensitive to questions. Your answers can weave in the points you wish to make.
- ☐ don't keep your visitor beyond his or her time. It is usually a good idea to ask on arrival how long your visitor can stay.
- ☐ make it clear that you would be happy to see the visitor again and that he/she can ring you to clarify any points, etc.

**After**

Make brief notes on new information received, including name, address, etc., any decisions made, any further action to be taken, any undertakings made by you or your visitor *and* the value of the visit immediate or long-term, e.g. If referrals from this organisation increase after the visit.

## Visits (Away)

**Before**

*Where to go?*

- ☐ see checklist at the beginning of the section, pages 33 and 34.
- ☐ remember you are *much* more likely to achieve your aims if you visit than you would be by merely telephoning, writing a letter or sending publicity, however good.

*What are you going for?*

- ☐ identify your aim in advance (e.g. to ask about setting up publicity on others' premises).
- ☐ telephone and fix an appointment, indicating the reason for your visit and negotiating how much time you can spend.
- ☐ if you are invited to visit, find out in advance what the particular slant or interest is, so that you can go prepared.
- ☐ take relevant handouts, publicity material, especially a clearly written indication of your name, work address and telephone number.

**During**

- ☐ be punctual
- ☐ state politely and succinctly what you would like to know or what information you would like to be known
- ☐ be sensitive about when to take your leave. (People are usually busy and will appreciate your taking only the amount of time you orginally indicated).

**After**

Make a brief report as detailed in the same section (Home).

## 4. Evaluation of Personal Contact/Liaison

Since this work may involve much time, effort, and to a lesser extent cost, it is important to consider whether it is worthwhile.

It is difficult to separate recording and evaluating, so what follows is an example of how one might record and evaluate a visit. Please note that not all the questions mentioned below would be asked and questioning would not be in a solid block or set written format.

## A. Recording Information (Brief notes after the meeting)

i) Names of people contacted and others within the organisation who might be useful.

ii) How contact was established.

iii) Information about the organisation useful to your scheme.
(This can take the form of written information given to you by the contact as well as your impressions).

iv) The aspects of your scheme which are of particular interest to the contact.

v) Action to be taken by them.

vi) Action to be taken by you.

## B. Contact Information/Evaluation

Even when the main purpose of your visit is to inform a new contact, you can get evaluation of your publicity. Questions can be asked during the session, although you need not ask them all and they should be phrased to elicit a brief response.

i) Is there anything further (contact) you want to ask about? N.B. Useful in establishing whether your preparation was adequate.

ii) (If you initiate the visit). Did you know about the Scheme before? If, yes, how did you get this information?

iii) (If you are asked to visit or see a visitor). How did you find out about us?

The response to the previous questions can indicate where your publicity ventures are most effective.

iv) Are your impressions of the scheme and what it can offer any different now we have talked?

(This response is valuable in establishing where your publicity is misleading and what it needs to stress or play down).

v) How do you see the Scheme as being useful to you in the future?

(This question may establish whether you have been clear about offers).

These questions can help you prepare information, e.g. for referrals.

vi) Are you happy to contact us when necessary? Would you like regular supplies of publicity and, if so, at what sort of time intervals? Would you like us to meet regularly? How often?

vii) (If publicity is requested at intervals). Could you give me some idea of what sort of quantities of publicity would be useful to you?

viii) Do you have any contact with organisations (contact) you feel we should be in touch with?

Obviously some of these questions will have been answered in the course of your visit quite naturally either as part of your information giving, as part of the contact's comments or in general discussion. Thus, a formal interrogation is neither required nor helpful.

## C. Your evaluation after the visit

i) Immediately afterwards note how long the whole exercise took, including travelling time. You cannot really measure effectiveness without this yardstick.

ii) Remind yourself of your aims in going or receiving a visitor. Did you achieve them?

iii) Note information you felt you presented badly, handouts you should have taken, statistics you should have had, etc.

iv) Note your thoughts about what results you think will be achieved. This will help in measuring any response.

v) Evaluating referral

Make a note of referrals from this source over a three month period. This includes students, volunteers, contact with other agencies. Is there a sudden immediate surge, then a tailing off?

- ☐ do people who come seem to be well briefed?
- ☐ has your visit produced a good ripple effect?
- ☐ are there no referrals at all?

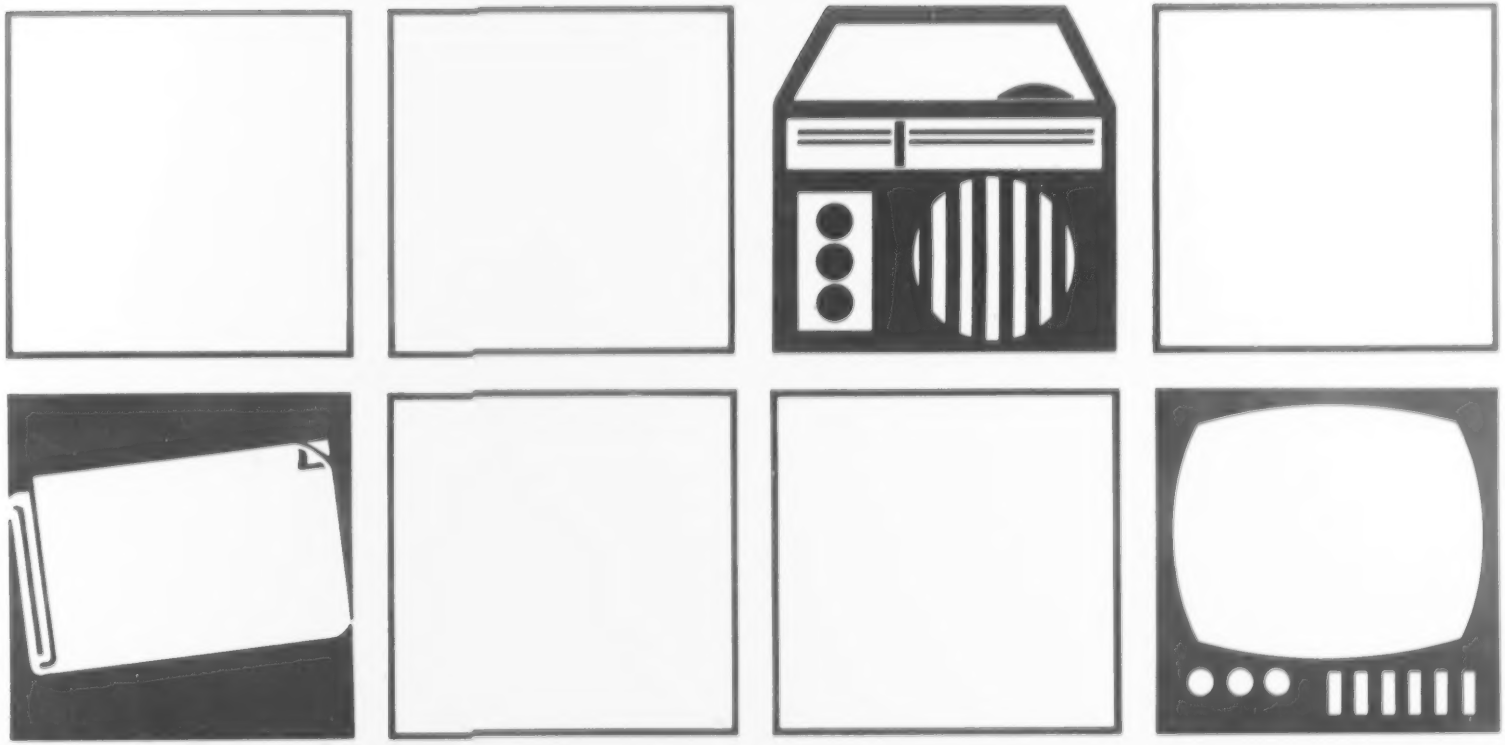
  does this need investigation?

  does this confirm your views?

All this information can be written down and filed. It can be in note form and should be as brief as possible but if it is not written down, it can be lost. Of course if there is nothing to report or the question is not relevant, ignore it and only record responses which will help you in future planning or action.

# WORKING WITH OTHERS





# The Press

**Contents**

Introduction
1. What is News?
2. Writing a Press Release
3. Areas of the Press — who should you send your story to?
4. Types of Newspaper coverage
5. Postscripts

## Introduction

This section will deal with how to use the press — a wide term which can cover anything from the national daily to local community newspapers and parish magazines. It will not deal with the national dailies, as your publicity will mainly be of a local nature, but will outline the structure of staffing on a large newspaper as your local evening paper will work in the same way and use the same criteria of judgement as their sisters the nationals. Bear in mind, the editing process can distort what you intend to say.

### What do I want out of this?

Use of the news story or feature can be made quite effectively in recruitment of students or tutors or simply to get your organisation known to wider sections of the general public. In some cases, a carefully thought-out article or letter in your local evening paper can help with campaigns for funding, and may open up some public debate. Do be careful, however, in dealing with the press, particularly on controversial matters. Make sure you have the permission of your boss before you send anything or speak to any journalist. *(This applies to all aspects of the media).*

### Cost and Time

With the exception of paid-for advertisements, newspaper coverage is free. However, writing an article, etc., can be time consuming, and working with a journalist on a feature even more so. Sending press releases is also time consuming, particularly since in most cases only a small proportion of what you send in will be used. Don't feel that writing articles for the local press is the sole perogative of the area organiser — volunteer tutors and students' own stories are often successfully printed.

## 1. What is News?

Lord Northcliffe once defined news as "News is what somebody somewhere wants to suppress; all the rest is advertising."

A look through your local paper will probably confirm this view — a large majority of its 'stories' are actually a form of free publicity.

You can tap into this advertising aspect of news and generate publicity for your centre/classes/groups, etc., by carefully considering what journalists look for to see if something has 'news value'. Inevitably, the first considerations are:

- ☐ conflict
- ☐ hardship, danger to the community
- ☐ novelty
- ☐ scandal
- ☐ individualism

But not all news, especially local news, is pitched at the level of conflict and strife. This is where the 'advertising' aspects come in. Look for something to 'hang' your message on — what journalists call an 'angle'. For example:

- ☐ well known personality visits
- ☐ breaking records
- ☐ achievement
- ☐ 'human interest'
- ☐ emotion
- ☐ anniversaries and records (eg. 10th year of centre of 1,000th student enrolment).

*Remember that news is manufactured,* in other words, events happen all the time but what we read, see or hear in newspapers, TV and radio is a *product.* There is a chain of production in the manufacturing of news between the event taking place and the public becoming aware of it through the media. A critical stage in this chain is the process of *selection* — what the journalists decide to use and what they throw away. You are at the beginning of the chain — the *origination.* Whether or not you get through the early stages of the selection procedures successfully will depend to a large extent on the quality of your origination.

## Writing a press release

A press release is your written summary of facts and views. It gives you an opportunity to present your material in a form you have sat down and considered. A press release can be used to announce a forthcoming event; report an event or incident that has happened; summarise an official document or report; provide background information of an ongoing nature.

Local newspapers and radio stations get dozens of press releases every day. Not all are going to be considered. To make sure yours gets some attention, you should ask yourself:

A. **Is it a good story?** i.e. have you got an 'angle'? The angle you choose will depend on your aims and target audience in terms of publicity.

B. **Is it short, sharp and to the point?**

*Short* — a press release is a summary, not an essay

*Sharp* — use clear language and keep the sentences brief.

Introduce only one idea per sentence.

To the point — don't get bogged down in extraneous detail. NB. — don't use jargon, abbreviations, cliches, unexplained details or facts you're not sure of.

C. **Is it laid out in the way journalists like?**

Use A4 headed notepaper, typed not handwritten. Use one side of the paper only, with wide margins and double spacing. Put the date and an explanatory heading at the top. If you have to go on to a second sheet, type 'CONTINUED' at the bottom of the first. At the end of the press release type 'ENDS'. Always finish with the phone number (day and evening) and the name of a contact person.

When writing the press release, remember to answer the "4 W's" in the first paragraph — *who?, what?, when?, where?* In subsequent paragraphs fill in more details, answering the 5th "W", *why?* **This is your opportunity to put your case.** Using short quotes from someone personally involved in the story — quoted as direct speech — can give a more human touch for a journalist to hang a story round. Quotes can also help to convey the strength of feeling about the incident/event.

## 3. Areas of the Press – who should I send my story to?

Of the wide range of term 'press' covers, you are most likely to use:

- ☐ your regional evening paper
- ☐ your regional weekly paper
- ☐ your weekly free newspaper
- ☐ community newspapers, parish magazines, etc.
- ☐ ethnic minority papers

## Regional evening papers

Most big towns have an evening paper appearing six nights a week. Some areas have regional morning papers, but these are on the decline and not so widely read. Many papers have an editor who will deal with education matters (usually as well as other areas), but don't forget the usefulness of eg. women's pages, diary page, features page, etc., which all need a constant flow of ideas and stories and are often widely read.

## Regional weekly papers

These have a very different structure from the evening papers and are run by a much smaller staff. There are about 1,000 weekly titles produced in Britain, though some of these may be the same paper with a different front page depending on where it is sold. You have a good chance of getting free publicity in weekly papers in the form of articles, stories, etc., because the journalists are usually over-stretched and hunting for local news. A story presented to them in the form of a good press release, or already written out as a news story, will almost certainly be used. Local weeklies are important because:

- ☐ they tend to be left lying around the house for a longer period of time than a daily.
- ☐ they relate to the immediate life of people in the area as directly as is possible.

## Free Weekly Newspaper

This is a rapidly growing area of the press with a large free circulation. The information is more vulnerable to distortion either through expansion or editing of your article, since this takes second place to their commercial interests. There are literally hundreds of small papers, journals and magazines produced by different local organisations — local pressure groups, churches, community art centres, tenants associations. Though their target audience is small, they are eagerly read by that audience — many of whom will be your potential students or volunteers.

## Ethnic minority press

The foreign language press in Britain is becoming increasingly important, and it is an area which you should consider venturing into. Two daily papers are published in Urdu and a series of weeklies in Bengali, Gugerati, Hindi,

Greek, etc. In addition there are papers written in English for the Caribbean community. More recently, local ethnic minority groups have begun publishing their own local newspapers too.

## 4. Types of newspaper coverage

News story; articles; features; letters.

### News story

When you send in a press release, it is likely that someone at the Newspaper will decide whether to pass your story on or throw it out. However, a reporter arriving with a story obtained privately may be able to by-pass this and go straight to the news editor, so it is worth 'cultivating' sympathetic, individual reporters and feeding them information (good for events, exhibitions, open days, etc).

### Articles

Weekly newspapers, magazines, etc., are often interested in articles from outside sources. Read the paper to assess its style and perhaps send a letter to the editor or features editor suggesting you could supply articles on a particular topic and enclose a sample. Remember all the rules about clear writing, avoiding jargon and professional layout.

### Features

Newspapers and magazines like to keep a stock of undated features, which don't have to be printed very close to the time they're written. This can be useful for serving your on-going publicity needs which are not linked to any particular events.

### Letters

One way of bringing your scheme to people's attention is to write to the letters page, particularly if there has been some previous correspondence on which you can build. It may be that you create a dialogue in the letters page, followed by an article or feature.

East Manchester Reporter

# Gorton literacy project makes a breakthrough

**AS basic education goes, the Breakthrough scheme has made a breakthrough – in Gorton, at least.**

Breakthrough, a sidekick of the Gorton, Openshaw and Ardwick Literacy Project – GOAL for short – aims to brush up on people's three Rs.

And since it was launched in September, it has received such a big response in Gorton that one tutor spent 15 hours visiting people who were keen to join it.

Set up by Manchester's Education Department using an EEC social fund grant, the project shows how you can keep a step ahead of your children and help them with their homework, or how you can fill in the gaps left by school – the ones you've always wanted to tackle but never got round to . . .

Breakthrough tutors are so friendly and encouraging that many people are glad they took the plunge and contacted them.

Helen Jones, organiser for Gorton, Openshaw and Abbey Hey, explained: "Many people have turned to Breakthrough and we hope many more will too.

"Within weeks of starting up, we found 20 people from a small area wanted help with their maths.

"We set up two classes to start with, but if we get more than 12 in either, we will set up another.

"The reason is because people learn better in small groups and there's always tutors available to cope with them if the demand grows."

She went on: "We even provided classes at Longsight Library which were so popular that for a short time we had a waiting list!

"So we can set up a class wherever people want – in

And the classes are free. So if you think you want to take advantage of what Breakthrough is doing, why not ring Helen Jones on 223 5375?

# 'ALLIES' TO HELP GORTON

**CLAYTON has one . . . Openshaw has one . . . but until now Gorton was without. On Monday that changed, when over 30 people working in the area attended an inaugural meeting of the Gorton Community and Allied Workers.**

Over an informal lunch at Gorton Community Centre, representatives from the education, social and library services, the police and residents' groups were introduced to each other by the person who had set the ball rolling, Helen Jones.

Helen, Adult Basic Education Organiser for Gorton, Openshaw and Abbey Hey, outlined why she felt it was important to form the group.

She said: "When I first started work here, I was very isolated and I thought it would be a good idea if teachers and people who work in the community met and exchanged information about their respective roles."

She went on: "So I sent 40 letters out and over half of them have responded and come to the lunchtime get-together."

After introducing each person, Helen asked them to briefly describe their work and then suggested members meet every other month to link up on a longer term basis.

She added: "Perhaps some of us would like to explain our various roles in more detail. Other members may find it useful to know exactly how their colleagues could help them if they ever wanted information or help outside their usual field."

"That is why I asked everybody here today that their own home if they wish. Or they can come to us.

We have maths and literacy classes where I'm based at the Peacock Annexe in Burston Street near the monastery, and we have classes at Gorton Library and Wenlock Way.

"Breakthrough's big selling point, is that the groups are tailor-made to suit the customers, and you won't be dragged into a group whose standard is different from your own."

Helen has set up a resource centre which is also tailored to suit people's interests. It features books and booklets which concern Manchester people.

## Deadlines

A newspaper's final deadline is when the presses start rolling. However, different sections of the paper will have different times when they are 'put to bed' — the term used to mean finally ready for printing. For example, the letters column or features page in a weekly newspaper may be 'put to bed' on Monday night, even though the paper isn't printed till Wednesday night.

Here is a rough guide to the deadlines that different areas of the press are likely to have. If you have an article or feature you want to see included in the paper, you should get it to them by:

| | |
|---|---|
| evening papers | 11 am for same day inclusion. |
| morning papers | up to 9 pm, but better by mid-afternoon for inclusion the following morning. |
| weekly papers | 2-3 days before the date of publication. |
| weekly magazines | at least 3-4 days before publication — they usually plan a week ahead. |
| monthly magazines | two weeks ahead of publication date. |

## Pictures

A picture can say more than any number of words, but for a picture to be noticed by the paper's picture editor or to remain in the mind of the reader it will have to be unusual. A picture editor will have to be convinced by you that it is worth sending out a photographer. Papers will sometimes accept pictures you send in to them — but a snapshot from an instamatic will not be good enough. Pictures sent to newspapers should be black and white and printed 6" x 4" on glossy paper.

# 5. Postscripts

Dealing with the press can be disheartening. In the first place, you may find you are sending in press releases, letters and articles time after time without getting any of them printed. On the other hand, when you *do* get something in print it has often been chopped and changed beyond recognition, and may sometimes give a completely false picture.

If you are worried that your stories are never printed, try making an official appointment with the editor to try to find out why. It may be that you just haven't found the right approach or style. Alternatively, your 'hard-bitten journalist' may suggest to you that stories about adult education are worthy but boring. It's up to you to convince him or her otherwise.

If a story or article is printed containing misquotes, misrepresentation, misprints, etc., *do* write to the editor if you feel that your organisation could be seriously damaged by the mistake and ask them to print a retraction or correction. Each case is different, and only you can decide if the mistake or error of description is serious enough to take action on. Some cases will be easier to argue than others. In the case, say, of a misprinted phone number, the paper will almost certainly correct its mistake.

The effectiveness of your newspaper pieces may not be immediately obvious. However, people who are stimulated to contact you as a result of 'reading something in the paper' will usually mention this. Keep a record of known responses to press reports, and indeed to any media coverage, and compare them periodically to see which seems to suit your work and your area best. Note that on the whole, general articles tend to attract volunteers. New students are more likely to be attracted by a 'success story' involving an existing student.

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1. Introduction
2. Before you contact the station
3. Types of radio coverage
4. Who's who and who to contact
5. Radio Interviews — do's and don'ts
6. Postscript — support services and evaluation

# 1. Introduction

This section will deal with using local radio in your publicity campaigns. The advantages of using local radio are:

- you are likely to reach a large number of people
- much of the publicity is free (in the form of interviews, phone-ins, etc)
- it is closely targeted to local needs (compared to nationally networked broadcasts)
- it can respond to an idea very quickly (so you can use it to publicise something at fairly short notice).

Local radio stations vary in their approach from area to area. Also the use of local radio is changing with the times, as new initiatives and ideas flourish. It is possible, however, to give general guidelines on the ways you could use local radio, and advice on how best to present yourself.

## Cost and Time

Because local radio stations tend to work to tight schedules and try to keep items they transmit up-to-the-minute, sharp and short, the time involved

need not be very long. Indeed, in many cases you will probably feel you have too little advance notice that an interview was required, or that too little time was given for you to say anything useful! On the other hand, all radio coverage, except for the paid-for commercials, will be free. The only expense involved will be your getting to the station — if you are phoning in a report or using a remote radio studio even this expense is minimal.

## 2. Before you contact the station

There are certain things you need to have considered before you contact the radio station with an idea. You will get a better response to your suggestions if you are clear about:

**Station Output** — make a point of listening to the station for a period of time. What is the 'overall' style of its output? Are there any particular programmes or slots you feel to be most appropriate for your message? Is the station aiming at the same target audience you are looking for?

**Your target group** — what is the ideal time of day to reach your target group? Do the programmes reflect this? Will the station give you this time? (It may be peak listening time, when you will have to compete with a number of other items wanting airtime).

**Your aims and objectives** — what are you attempting to do with the airtime? Are you going for recruitment, general public awareness, raising or giving information? (see 'What do I want from publicity? Page 4).

Once you have these three points clear in your mind, you will need to:

- ☐ decide on the most appropriate form of coverage for your item
- ☐ make contact with the right broadcasters.

# 3. Types of radio coverage

Most radio stations' outputs contain programmes which can be listed under the following general catagories:

**Sequence programmes** are usually about two hours or more presented by one or two presenters with a mix of music, news, travel information, requests, interviews and short items on a variety of topics. These programmes are designed to have wide audience appeal, and are often transmitted at peak hours. Independent Local Radio stations will also include commercials.

**Phone-in programmes** can be entertaining, controversial or educative. In some, the presenter has someone in the studio giving advice to callers. They can be a good platform for giving information, either as the studio guest or as a caller.

**News** is usually presented in hourly bulletins updated throughout the day. Stories to be covered are decided at a morning meeting of the editor and reporters. They will use the same sort of criteria as newspapers, so see 'What is News?'

**'What's On'** usually appears in some form either as a weekly or daily bulletin. It is a sort of diary to publicise events happening locally.

**Educational programmes** vary from formal schools' broadcasts to informal general educative materials. They are often carried out in conjunction with other agencies, and often offer some kind of support material. However, particularly in the case of Independent Local Radio (ILR) very few programmes are presented as purely educational or stay on air for a conventional block of time. Rather, ILR works on short modules in a very informal manner.

**Social Action Programmes** deal with welfare rights such as unemployment, health, etc. They are often mounted as special projects with other agencies who help to provide back-up services (support material, telephone counselling, etc.)

**Ethnic Minority Programmes** are often transmitted at off-peak times (evenings and weekends), presenting items of particular interest to ethnic minority groups.

**Community Access Programme** are the time when some stations give local groups organisations a chance to say what they want. Some stations just give air-time to tapes made by groups, others hand over full editorial control and make training and equipment available.

## Other coverage

**Advertisements** are how the commercial stations earn their money. Adverts usually last about 30-60 seconds and are usually well produced but they have to be paid for. The price of advertisements is not cheap.

**PSA's** (Public Service Announcements) are like advertisements but are free. A lot of stations produce PSA's for groups who wish to appeal for volunteers or who offer services free. Approach the Station Manager (BBC) or Programme Controller (ILR) about PSA's in your area.

When you have decided which programmes or types of programme may best suit your purpose, you must decide who is the best person to contact about it.

# 4. Who's- Who and who to contact

| BBC Stations | ILR Stations |
|---|---|
| *1. Station Manager*<br>The station's number 1. Controls what is broadcast, station budget, staff appointments, etc. Responsible to Local Radio Headquarters in London. | *1. Managing Director*<br>Independent local radio is a business; the Managing Director is responsible to the Board of Directors regarding finance, and the IBA for following the rules on advertising standards, etc. He doesn't have much to do with programming or editorial decisions. |

| | |
|---|---|
| *2. Programme Organiser*<br>'Second-in-command'. Looks after planning and running of all non-news programmes. A good person for enquiries about programmes and policy and any major events the station may be running.<br><br>*3. Education/Community Producer*<br>All BBC stations have an Education Producer. In practice, many stations expect the Ed. producer's time to be split between education and general production. A few work solely on education and community affairs. Guided by an Educational Advisory Panel. Can usually give good advice on how best to use the station. | *2. Programme Controller*<br>A general ideas person and day to day administrator. Sets programme policy and overall editorial decisions. The best person for enquiries on policy, programmes and organising events. |

| **BBC** | **ILR** |
|---|---|
| *News Editor:* Looks after the station's news-gathering operations. In charge of editorial policy and organises staff to cover stories. First contact for likely news stories (but see 'What is News?')<br><br>*Minority Programme Producer/Presenter:* Often a 'one-man-band' and often employed on a part-time freelance basis. May even work on a voluntary basis. Presents, collects, edits, produces, etc material for minority interest programmes, e.g. ethnic minorities like Asian community. Often very sympathetic to ABE (Adult Basic Education) community education needs and aims.<br><br>*General Producer:* In charge of particular programme(s) from planning to broadcast and any follow-up material. Contact for enquiries about any particular programme.<br><br>*Presenters:* Sometimes known as disc-jockeys (but prefer to be calle presenters). Usually the best known people on the station as they are the voices you hear. Often they are also involved in planning, procedure and then presenting their own programme. | |

# 5. Radio Interviews



Being interviewed on radio is one of the most common ways of getting publicity on radio — either for appeals for volunteers, recruiting new students, or raising general awareness. Sometimes you may be interviewed at your place of work and a reporter will visit you with a portable tape recorder. Usually you will be asked to go to the studio for a live or pre-recorded interview. Most people get nervous about doing a radio interview — the following tips may help you to be more confident:

## Before the interview - BE PREPARED

- ☐ be sure you have something to say — don't waffle
- ☐ have your ideas for communicating what you want to say worked out — but *Don't Write Down Questions and Answers* — they will sound false and stilted. You can jot down odd notes to remind you of important points — and *always* write down any telephone numbers, addresses, names or dates you may want to mention.

### When you get there — BE CALM

- ☐ get there early enough to have a coffee and a chat to relax and feel at home. But don't get there so early that you're hanging around and getting tense!

## During the interview - DO'S and DON'Ts

- ☐ make sure what you say and how you say it is *clear*. Remember it's not a tape-recording that people can play back over and over again. Your message has to be understood first time round. Don't use complex phrases where simple ones will do; don't ramble off the point; don't use jargon.
- ☐ think of the listeners as a third party in the conversation — don't ignore or exclude them.
- ☐ before the interview starts, the interviewer will test your voice on the microphone and adjust the levels to suite. Whatever he or she does during the interview, (looking at watch, at producer, cueing next record, etc.), always speak directly into the microphone. Don't turn your head away, and don't move nearer to or away from the position you were in when the level was adjusted.



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- ☐ don't make unwanted noise. Beware of crackling paper, wearing clothes that rustle or jewellery that rattles. Beware, too, of nervous habits, e.g. drumming fingers on the table.
- ☐ don't be defensive. Sometimes the interviewer will ask a 'challenging' question. This is not to trip you up or be antagonistic, but to get you to bring out your message more positively and directly. Be positive in your answers — where possible a short anecdote to illustrate a positive aspect of your work is a great help.
- ☐ don't be rushed. Try to speak at your normal speed. The usual length of an interview is 2-5 minutes. This doesn't sound much, but you'll be surprised how much you can say in this time. Trying to speed up your speech will only trip you up. It's more important to make sure your answers are precise and to the point than worrying about the speed of your speech.
- ☐ don't assume the interviewer will have thoroughly researched your topic. He or she may only have looked at it that morning. You *can* send in a brief outline beforehand (no more than one side of A4) on the nature of your work and the points you'd like to bring out. If you are being interviewed about a book, report, or article send a copy beforehand. Apart from this brief knowledge, however, the interviewer will probably be largely ignorant of the aims of your work.

## Interviews from other venues

Sometimes you may find it impossible to go to the radio station to do an interview. This is particularly the case in some rural areas, where a station covers a wide area and is not necessarily a convenient place for you to get to. In this case, you may be asked to do one of two things:

### Telephone Interviews

The station phones you at a pre-arranged time, and the engineers can connect your call to go on air (in other words, it is exactly the same as happens on a phone-in programme). The only thing to remember is not to have the radio on in the background while you are on the telephone, as this can cause some feedback and you'll get horrible howling noises!

You may have noticed that the quality of sound on a phone-in programme is not very good. If there is a fault on the telephone line then it is almost impossible to hear what the caller is saying. If your report is important, the station may not want to risk the possibility of it not being clear, so they may



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ask you instead to use a 'remote studio'. Again, this is something which is more common in rural areas than in cities.

**Remote studios**

These are small, self-operated studios, often in a different area altogether from the main radio station. Instructions on how to operate the studio are clearly written up, and you contact the station via a special telephone. Once you have made the right connections, the person on the other end of the telephone will tell you when it is time for the interview to start (they will usually say something like 'the presenter is going to introduce you and start the interview after the next record') and from there on the interview will take place as usual.

# 6. Postscript - support services and evaluation

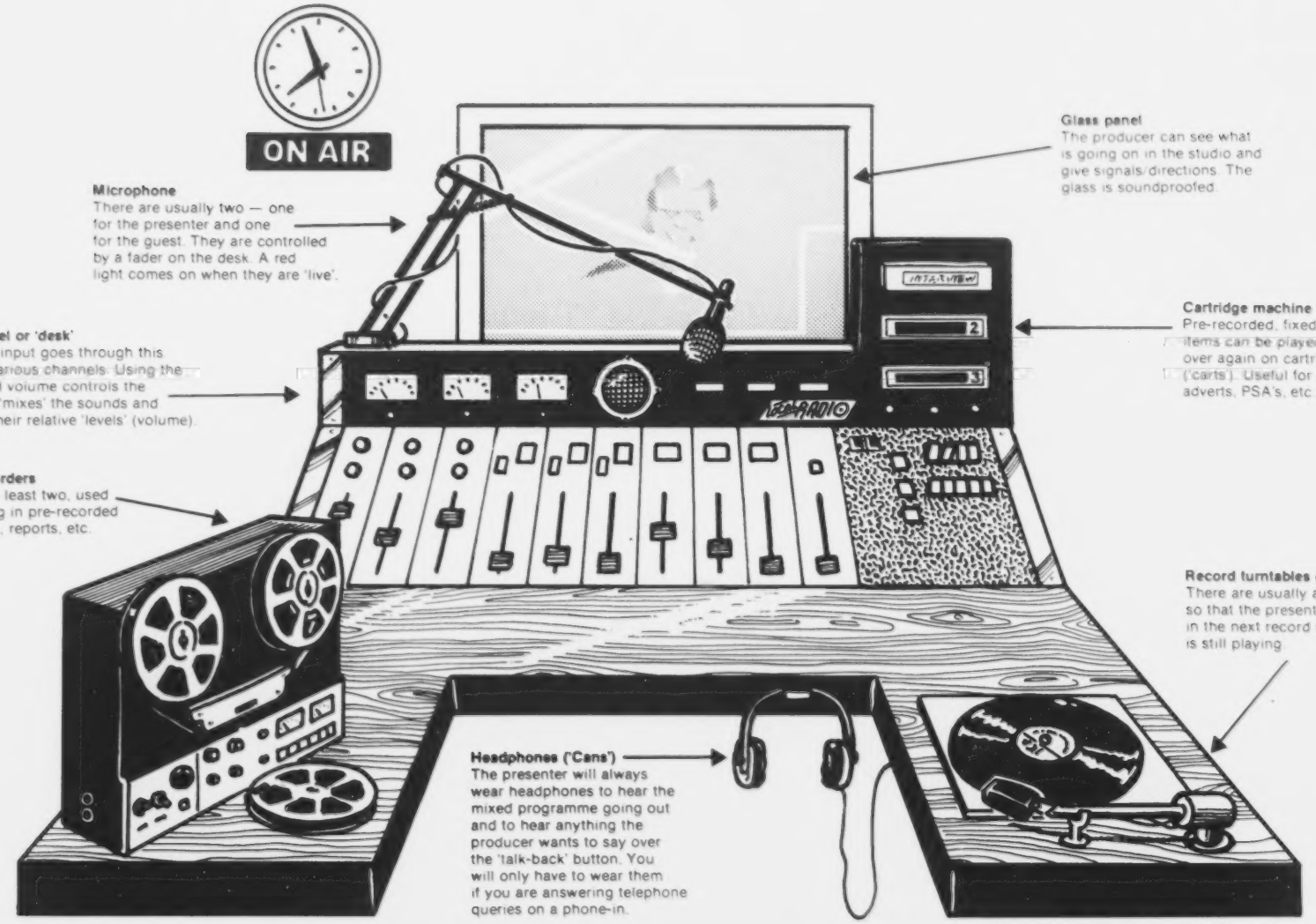
## Why have support services?

Broadcasters who have experience of using local radio to promote education will all agree that a broadcast on its own is often not enough. Even the most highly motivated listeners do not look to broadcasting as their main source of information — for example, the Open University's radio and TV programmes are backed by books, tutors, summer schools, etc. Therefore, if you have an educational message to get across, your broadcast will need support — a way of referring the listener on to get more information or help. Not only does this have the advantage of reinforcing the broadcast message, but it will also generate feedback from your target audience. For example, if people are invited to ring you with enquiries about courses, and large numbers ring asking for a course which does not exist, then you have built up a case for developing provision.

## How can I ensure that people respond?

The chart on page 50 shows who listens to local radio, when, and how many. You should first consult your local station if you have a particular target audience in mind.

# Plan of a typical radio station


ON AIR
Microphone
There are usually two — one for the presenter and one for the guest. They are controlled by a fader on the desk. A red light comes on when they are 'live'.
Mixer panel or 'desk'
All sound input goes through this desk on various channels. Using the faders and volume controls the presenter 'mixes' the sounds and controls their relative 'levels' (volume).
Tape recorders
Usually at least two, used for playing in pre-recorded interviews, reports, etc.
Glass panel
The producer can see what is going on in the studio and give signals/directions. The glass is soundproofed.
Cartridge machine
Pre-recorded, fixed length items can be played over and over again on cartridge tapes ('carts'). Useful for jingles, adverts, PSA's, etc.
Record turntables ('grams')
There are usually at least two so that the presenter can cue in the next record while one is still playing.
Headphones ('Cans')
The presenter will always wear headphones to hear the mixed programme going out and to hear anything the producer wants to say over the 'talk-back' button. You will only have to wear them if you are answering telephone queries on a phone-in.

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One way of generating a higher response is to run a 'count-down' throughout the week, e.g. start the week with a target number of volunteers needed and report back each day on how the response is progressing. Local radio likes this approach because it creates excitement, though you will need to judge if this 'excitement' is appropriate to the content of your message.

## How will listeners respond?

You need to choose the methods most appropriate to the support you want to give to your broadcast. You can ask the listeners to:

- ☐ telephone (on or off air)
- ☐ write
- ☐ visit, or attend a meeting or event
- ☐ do any combination of these.

The most common method is by telephone, but remember that 35 per cent of homes don't have a telephone, and that this 35 per cent is usually the poorest and most under privileged homes.

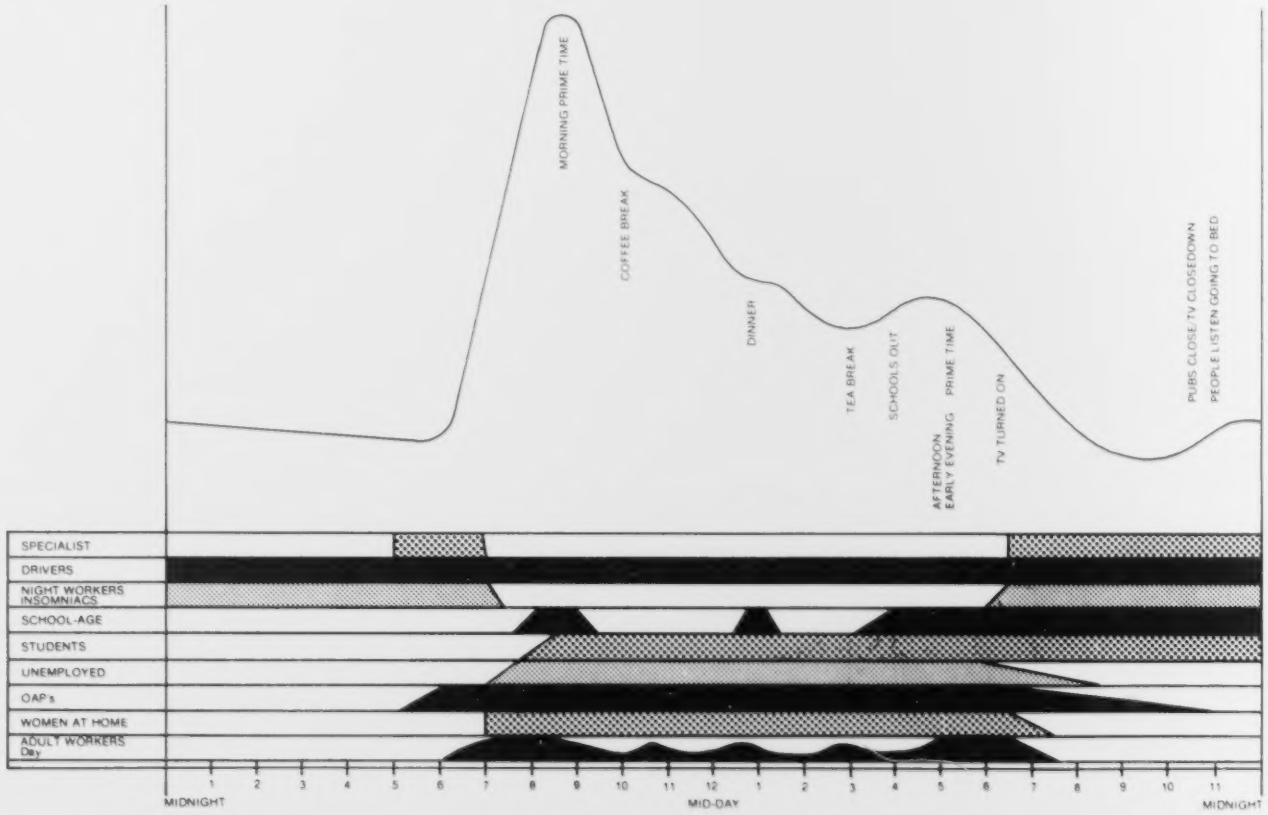



Chart of who listens when. From the "Local Radio Kit" published by the National Extension College.

## Evaluation - Monitoring and reacting to responses

### Telephone response

Telephone responses allow for many listeners to respond immediately while the broadcast is fresh in their minds, but you will need to be prepared for a large number of callers within minutes of the phone number being broadcast. You'll need a switchboard with more than one line, and a team of 'phone answerers!' The radio station may allow you to use theirs for a short time. Remember, too, that people may ring for weeks afterwards, so someone must be around who can remember what was said in the broadcast. You will need to deal with each call fairly quickly if you are using the phone simply as a point of contact (i.e. not using the phone as a counselling service) so consider using a duplicated sheet which will allow answerers to put down the necessary information in a short time, e.g:

Name..... Date .....

Age..... Call taken by .....

Address .....

.....

Information required.....

Action to take .....

Remember that telephone answers should tell the caller what will happen next, and when.

### Written response

This requires more effort from listeners so will probably give you a smaller response. However, the writers may often have a greater interest or commitment. Postcards are easier to deal with than letters. Always send a prompt acknowledgement even if you need to leave the follow-up till later. If

you give an address on air, make sure it is correct and includes the postcode and make sure the station has a copy of the address, too.

**Personal visit**

You may wish to invite listeners to attend a meeting or event. Planning this can be difficult, as you will have no idea of the numbers likely to turn up or what their expectations are.

**Support material**

You may want to send out written material to people who respond to your broadcast. Some local stations have sponsored the production of materials in return for having their name and logo on it somewhere.

**Transmission area**

Even small stations broadcast over quite large areas — usually much larger than the area covered by your particular organisation. Make arrangements well in advance for other organisations and neighbouring authorities to pick up listeners from the wider transmission area.

## A check-list for following up respondents

- ☐ are you going to accept every volunteer and/or student?
- ☐ can you make arrangements to refer volunteers/students to other areas?
- ☐ have you enough time, space and people to interview respondents?
- ☐ can you arrange for respondents to see what is involved beforehand?
- ☐ can you train volunteers?

## Evaluation

For your own benefit and for the benefit of other groups, evaluation is important, even if it only takes the form of a diary of what happened. If you regularly use local radio for recruitment, monitor the results in terms of quality, age, drop-out rate and time and length of the broadcast. If you want a more ambitious survey/evaluation you may get help from the local college or university who may have students looking for a topic for a dissertation.





1 12

# Television

**Contents**

Introduction

1. Types of Coverage (BBC and ITV)
   - i) National Programmes with regional "opt outs", and Regional News Programmes
   - ii) Public Service Announcements
   - iii) Access Programmes.
2. Television News — Who's-who and who to contact.
3. Television Interviews — do's and don'ts
4. Cable Television — what can it offer education?

## Introduction

This section will deal with some of the opportunities which are available on national/regional television. However, the most important considerations are whether TV is an appropriate medium for your particular work and where it will fit into your overall strategy. Another difficulty with television publicity is the time involved in producing a finished product. Think carefully whether this is the most productive way to use your time.

Say, for example, you have negotiated a slot on your regional TV teatime programme ('Look North', 'Midlands Today', 'About Anglia', etc.). Either you will have to travel to the regional TV centre — which may be a long journey — or the film crew will have to travel to you. It's worth noting that there are differences between news items, interviews and regular features. The first two will be less time consuming for you than the regular feature which requires more preparation and planning to fit it into a finished programme. All this could mean involving you in many hours of work/travel for a mere three minutes on television. However, that three minutes may be seen by more people than you could ever hope to reach by any other method of publicity.

### Cost and Time

*All* television production takes *time*. However, most of the coverage you get will be free, and in some cases you may be offered a fee (eg, for an interview on a regional news programme). In all cases you will receive the cost of your expenses. The time factor is the most important thing to consider — you may spend a long time sitting around in studios or in your own location waiting for things to be set up, and there is also your travelling time to be taken into account if you are going to the studio.

## 1. Types of Television Coverage (BBC and ITV)

### i) National Programmes with 'opt-out' sections of Regional News Programmes

These include such things as the 'opt-out' sections of, for example, 'Midlands Today', 'Look North' etc., and the ITV regional programmes, such as 'Granada Reports', etc. They have the advantage of usually being transmitted at peak viewing hours, around 6 pm. Remember, however, that their target audience is spread over a wide region, and may cross local authority boundaries. It is important, therefore, to let organisers in other authorities know that you are doing a slot, since they may get a sudden increase in queries in their areas. An interview on this type of programme would be 3-4 minutes long, and may include film 'on site'.

## ii) Public Service Announcements (PSA's)

Public Service Announcements are short advertisements produced free of charge by some ITV companies. They are transmitted regionally alongside commercials and they can either publicise the services offered by voluntary and statutory organisations or recruit volunteers. They are subject, however, to strict guidelines drawn up by the IBA. Successful PSA schemes are now organised in the following TV regions.

Central TV
Tyne Tees Television
Television South
HTV West
HTV Wales
Television South West
Grampian Television
London Weekend Television
Yorkshire Television

*(NB. Some schemes now use PSAs on Channel 4).*

Some are run directly by the television company itself (eg. TSW and Grampian) whilst others have developed intricate administrative structures run by the groups, local voluntary and statutory organisations. In these schemes a small administrative charge is made to all successful applicants. It is important to have set up a comprehensive back-up/support system to your PSA to deal with potentially large numbers of enquiries. As with regional news programmes, it is also advisable to inform other local authorities about your PSA. PSA's can be extremely effective at drawing in new students and volunteers. For a more complete review of PSA schemes see 'A review of Television Public Service Announcements' (September 1982, case study No. 14), available from the Media Project, (Reference Page 58).

## iii) Access Programmes

In theory, TV Access programmes, like radio access programmes, offer members of the general public a chance to make their own programmes and air their views and concerns. There are, however, few opportunities now available on the BBC, The Community Programmes Unit is responsible for this type of programming, and in recent years the unit has produced 'Open Door', 'Grapevine' and 'Something Else'. The current access programme (Spring 1984) on BBC is 'Open Space'. Channel 4's 'Right of Reply' and 'Video Box' are also now available. ITV has produced a wide range of programmes including Granada's 'This is Your Right', HTV's 'Good Neighbour Show', Thames' 'Help', and Anglia's 'Round Robin'.

Assuming your application to make a programme is accepted, you may feel that taking the responsibility for the making of a full half-hour programme is more time consuming than you can afford. There are, however, other ways in which you can exploit the increasing accessibility of television through these kinds of programmes.

Information from the BBC's Community Programmes Unit suggests three ways in which groups or individuals can become involved in community programme making.

1) You've got a strong idea and want to follow it through by having *full editorial control* over your programme. Write to the Unit for notes and application forms for 'Making your Own Programme'.

2) You want your idea developed in *partnership* with the Open Space production team, so that you have *some* say in the making of the programme. Send in your proposal to the Unit giving details about content and how you'd like to be involved.

3) You have an idea you think should be on television but would prefer Open Space to take full responsibility for producing it. Write to Open Space with your idea.

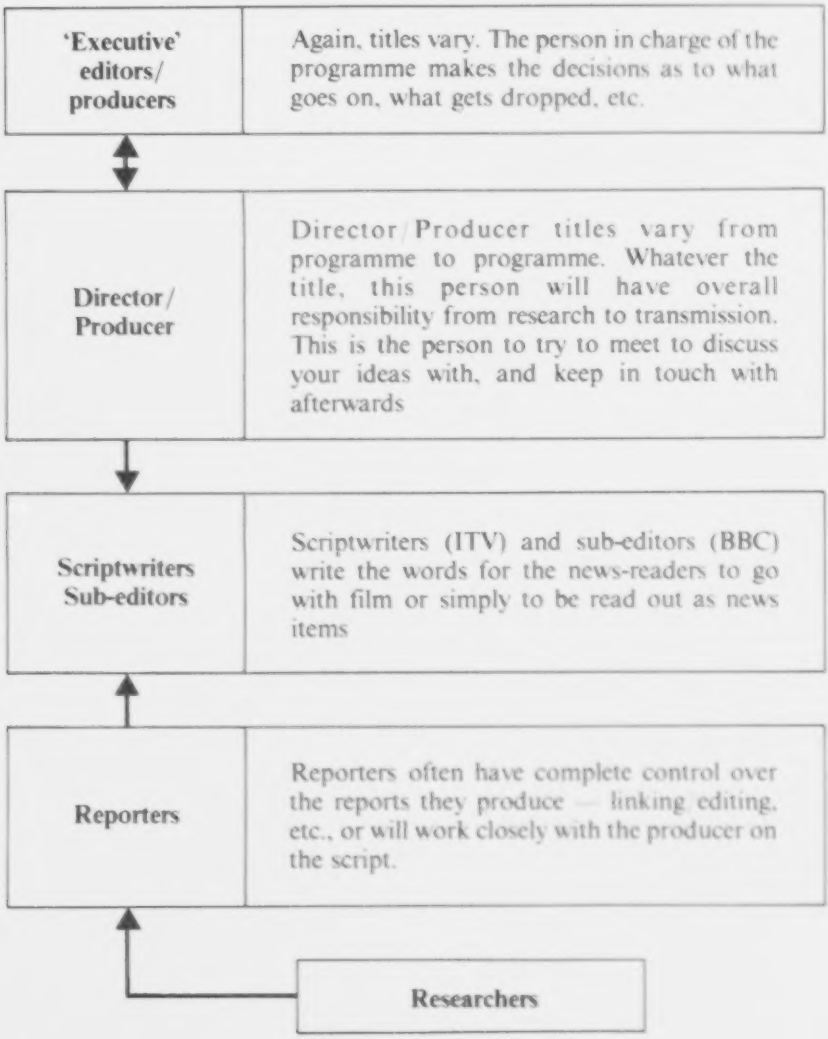
A new development in the unit's access programming is the Film and Video project. A limited number of self-made films and videos, arising from work projects around the country, will be transmitted. There are certain restraints — mostly on the length and quality of the tape or film, which should be at least high-band U-matic video or 16mm film, of half an hour's length.

For advice and information regarding access programmes see References Page 58.

Don't forget to keep your ear to the ground and take note of any television project that may be taking place in your area in which you could be involved. For example, a recent Channel 4 programme 'People to People', concentrating on London's Bengali community, featured a local education centre's ESL project as part of the programme.

Channel 4 is a commissioning organisation and as such it commissions programmes from the existing ITV companies and a whole range of independent producers. Therefore, if you can sell your idea to an independent production company they might obtain a commission to produce it *from* Channel 4. This process has also created some voluntary and statutory companies such as the International Broadcasting Trust (IBT) which might be able to help local organisations. (see Reference Page 58).

# 2. TV News - Who's who? and who to contact


'Executive' editors/ producers
Again, titles vary. The person in charge of the programme makes the decisions as to what goes on, what gets dropped, etc.
Director/ Producer
Director/Producer titles vary from programme to programme. Whatever the title, this person will have overall responsibility from research to transmission. This is the person to try to meet to discuss your ideas with, and keep in touch with afterwards
Scriptwriters Sub-editors
Scriptwriters (ITV) and sub-editors (BBC) write the words for the news-readers to go with film or simply to be read out as news items
Reporters
Reporters often have complete control over the reports they produce — linking, editing, etc., or will work closely with the producer on the script.
Researchers

Programme researchers will contact you to find out the five basic W's (Who, What, Where, When, Why). They will also ask about possibilities for filming on site or whether you can go to the studio. Researchers on more major programmes (e.g. Panorama) can be doing serious investigative or academic type research.

Useful contacts can also be made with BBC Education Officers or ITV Company Community Education Officers.

## 3. Television Interviews - do's and don'ts

Similar things apply to TV interviews as to radio — except that on TV you can also be seen as well as heard. So . . .

### Beforehand

a) **Be prepared** — have your facts at your fingertips and be sure you can answer the questions clearly and precisely.

b) **Be calm** — being interviewed in a TV studio can be worrying, so make yourself at home. Ask to have a look round beforehand — if you want a cup of tea, to make a phone call, some paper for notes — just ask.

c) **Be neat and tidy** — viewers will remember what you looked like longer than they remember what you said. You don't have to be in your 'best clothes', but beware of any kind of unusual dress which might alienate viewers at home.

### During the Interview

a) **Project yourself** — deliberately inject more vitality into your speaking than you would if you were just having a conversation. Be enthusiastic and alert — this should come over in your voice and gestures. Listen to the questions, and *look* as if you are listening to them. Your face and eyes are important — they should look interested.

b) **Look at the interviewer** — speak to the interviewer directly, wherever the microphones and cameras are. Even if you are not talking, the camera may be showing a wide-angle shot of your face — you don't want to be caught looking round the studio in a daze!

c) **Be serious and courteous** — by serious, this doesn't mean pompous and dismal; but don't appear to look anxious to please or be permanently grinning. Smile if something genuinely funny is said, but don't smile for the sake of it. Feel free to agree or disagree with things the interviewer says, but don't be rude. Remember that with regional TV particularly, the presenter is often very popular with viewers and they will dislike you if you are not courteous.

d) **Keep it short** — as in radio, the shorter you can make your answers the better they will sound. Long rambling sentences are difficult for an audience which doesn't necessarily have your detailed knowledge of the topic. Give brief facts in short sentences, backed up by occasional illustrative anecdotes.

e) **Keep an eye on the clock** — get some indication beforehand of how long the interview will be. The idea is to try to finish with a strong line within the time allowed, so that the interviewer doesn't have to cut you off mid-sentence because time has run out.

## 4. Cable Television - What can it offer education?

At the end of 1983, the first eleven pilot franchises to cable operators were awarded.

In theory, local cable television should offer exciting opportunities for local minority groups, etc., to make their own programmes. For education, a whole new concept in distance-learning and so forth could be developed and there is the potential for the publicising of basic education using a strong, powerful medium over a very localised area. However, some practitioners of community action broadcasting projects feel that the current regulations on cable operators are not strong enough to ensure this kind of community involvement.

If you live in an area where one of the pilot schemes is operating, and want guidance on how to exploit this new publicity outlet, contact Cable in the Community, the administration of which is currently undertaken by the National Council of Voluntary Organisations and chaired by Joe Simpson, Assistant Director of the Community Service Volunteers. (see Reference Page 58).

TV AREAS IN THE
UNITED KINGDOM
NORTH SCOTLAND
CENTRAL SCOTLAND
NORTH EAST ENGLAND
THE BORDERS AND
ISLE OF MAN
NORTH WEST ENGLAND
EAST AND
WEST MIDLANDS
EAST OF ENGLAND
WALES AND
WEST OF ENGLAND
CHANNEL ISLANDS
CTV
LONDON
THAMES
SOUTH AND
SOUTH-EAST ENGLAND
TVS
SOUTH-WEST ENGLAND

# RESOURCES/EVALUATION

# Evaluation

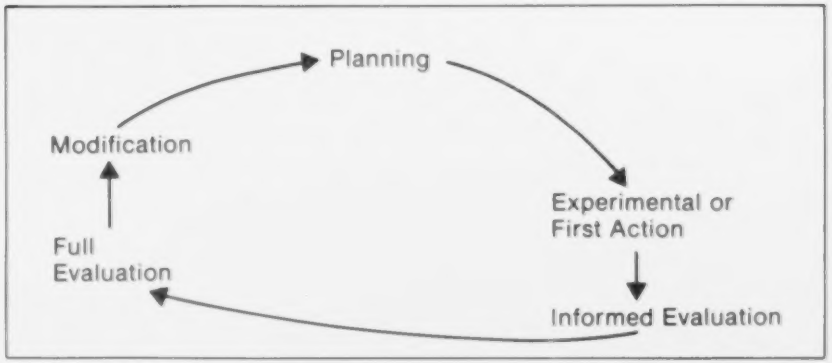


The whole concept of evaluation is often seen as time consuming, perhaps of little real use and resulting in a great mass of information which is never collated or even looked at after it has been collected.

However, this need not be the case, particularly if criteria for success are agreed and clear simple procedures are built in at the planning stage.

The importance of and necessity for evaluation has been noted when discussing different areas of publicity in this book — in the 'follow up' sections, monitoring your results as a check list or through the presentation of a case study. Successful publicity can only be developed if the evaluation of its effect it built in from the beginning of any activity. Valuable lessons, both leading to success and to failure can be recorded, understood and the results later modified so that time, effort and money can be saved and / or put to better use.

**Effective evaluation is part of a continuous process**



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*Adult Literacy and Basic Skills Unit (ALBSU)*
Kingsbourne House, 229-231 High Holborn, London WC1V 7DA. Tel: 01-405 4017.

*The BBC Education Officer*
Room 623, The Langham, London W1.

*The IBA Education Officer*
IBA Information Service, 70 Brompton Road, London SW3.

*The Community Programme Unit*
BBC Television, Television Centre, Wood Lane, London W12 8QI.

*The International Broadcasting Trust (IBT)*
9 Upper Berkeley Street, London W1H 8BY.

*The Local Radio Kit*
Published by the National Extension College, 18 Brooklands Avenue, Cambridge CB2 2HN.

*The Media Project Newsletters*
The Voluntary Centre, 29 Lower King's Road, Berkhampstead HP4 2AB.

*The National Council of Voluntary Organizations (NCVO)*
26 Bedford Square, London WC1B 3HU.

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By Jean Blamere, from the Vice Principal, Sittingbourne Adult Centre, College Road, Sittingbourne, Kent. Price £1.25.

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